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ABSTRACT

A study explored the relationship between meditation, meditative journal writing, and the Jungian-archetypal notions of creative formulation and individuation or self-integration in student and non-student writing. A case study method was used to examine data from four subjects: an undergraduate, a social services worker, a doctoral student, and a psychological counselor. All subjects were practicing creative writers. Creative writing was defined as work in the traditional literary genres of poetry, short fiction, the novel, the play, and/or the literary essay. Subjects were trained in an introductory meditation practice and a modified form of Progoff's "Intensive Journal," and they provided creative writings produced before and during the study's research period. Data also came from audiotaped pre-, mid-, and post-study interviews and from subjects' journals written during the research period. Jungian-archetypal concepts of individuation and creative formulation were used as criteria for analysis with the interpretive technique of amplification as an analytic tool. Subjects' views on changes in their writing ability/performance, self-concept, and psychological state relating to the study's procedures were also examined. Results indicated that meditation and journal writing helped to stimulate production of affective imagery, which in turn influenced the ability to write with greater flow, richness, and feeling. In addition, subjects experienced growth in creative expression, enhanced self-esteem, elimination of writer's block, and other personal benefits. (Contains 8 figures, over 400 references, and 2 appendixes.) (NKA)

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ED 375 432

MEDITATION, TWILIGHT IMAGERY, AND INDIVIDUATION IN CREATIVE WRITING

Richard D. Stewart

Submitted to the faculty of the University Graduate School
in partial fulfillment of the requirements
for the degree
Doctor of Philosophy
in the School of Education
Indiana University

June, 1994

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Abstract

Richard D. Stewart

Meditation, Twilight Imagery, and Individuation in Creative Writing

This study explored the relationship between meditation, meditative journal writing, and the Jungian-archetypal notions of *creative formulation* and *individuation* or self-integration in student and non-student writing. I used a case study method to examine data. Four individuals participated: two females (an undergraduate student and a social services worker), and two males (a doctoral student and a psychological counselor). All participants were practicing creative writers prior to the study, where creative writing was defined as work in the traditional literary genres of poetry, short fiction, the novel, the play, and/or the literary essay. Participants were trained in an introductory meditation practice and a modified form of Progoff's *Intensive Journal*, and provided creative writings produced before and during the study's research period as samples of their work. I also derived data from audio-taped pre-, mid-, and post-study interviews, and from participants' journals written during the research period. I used the Jungian-archetypal concepts of individuation and creative formulation as criteria for analyzing writings and interview responses, and the interpretive technique of *amplification* as an analytic tool. In addition, I conducted non-Jungian-archetypal analyses of participants' interview responses to determine their views on changes in writing ability/performance, self-concept, and psycho-physical state as related to doing the study's procedures, as well as differences between these procedures and their previous writing instruction.

The results indicate that meditation and journal writing help to stimulate production of affective imagery, which in turn influences one's ability to write with greater flow, richness, and feeling. In addition, participants showed growth toward individuation and enhanced creative expression by becoming better able to access imagery and feelings related to personal life issues and transpersonal/mythic-archetypal themes, which were integrated into their *personal mythologies* (as defined by Feinstein & Krippner), as well as other benefits, including alleviation of pre-existing medical conditions, enhanced awareness of inner imagery, intuitions, and feelings, experiences of unitive states of consciousness, enhanced relaxation, greater understanding of themselves and their creative writing processes, enhanced self-esteem, greater ability to focus while writing, and elimination of writer's block.

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I. BACKGROUND OF RESEARCH PROBLEMS AND LITERATURE REVIEW

Inadequacy of Current Approaches to Writing Instruction

A key determinant of personal fulfillment for human beings is the ability to express inner feelings, thoughts, and images in speech and print. In highly literate cultures like that of the West, writing and print take on special power. More than any other single invention, writing has transformed consciousness in Western society. Without the written word, the literate mind would not and could not think as it does (Ong, 1982). But many people are limited in their ability to access intrapersonal stores of knowledge, imagery, and feelings to write effectively and creatively. This is born out by the recent remarks of a high school student about her academic preferences:

> 'I enjoy, and do well in, the creative subjects like art, music and history. I don't like subjects that aren't creative like science, math and English.' Her teacher asked (in red ink!): 'Can't English be creative'? And she replied (in pencil): 'Sorry, not for me' (Mayher, 1990, p. 37).

As Mayher (1990) states, given the current state of "commonsense English instruction" (p. 37), it is hard to argue with this student, even when we wish that her comments were untrue. Here commonsense refers to the approach to language education used in most contemporary classrooms, where cognitive processes and formalism are stressed and students' writing experiences form a kind of long workbook, whose only changes from grade to grade are that the blanks to be filled in get longer (Mayher, 1990).

This view is supported by Goodlad (paraphrased in Hechinger, 1983) who found a "lack of creativity" to be prevalent in the American language arts classrooms he observed, noting that students rarely read or wrote anything of length, but instead listened to teachers or worked alone most of the time. So he concluded that for most students, school is simply a place in which to listen, to respond occasionally when called on to read, and to write brief answers on tests. Goodlad's conclusions were based on observations of elementary, middle and high school classes, but they apply equally to language arts teaching at the college and university levels. For instance, a study conducted at American University found that students wrote fewer and fewer papers expressing personal reflections as they progressed through undergraduate school (Behrens, 1978).

To most language arts teachers, the major task of students is to acquire and demonstrate sets of skills that are consistent with instructional objectives. At the same time, such an approach circumscribes the role of student as "goal achiever," and to the extent that this is stressed, students' experiences in the language arts become impoverished in scope. Lying untapped are students' interests, values, and indeed, the full spectrum of their abilities (Colvin & Bruning, 1989). In reaction to such objectives-oriented language education, many theorists and teachers (e. g., Gersie & King, 1990; King, 1990; Moffett, 1988; Stewart, 1992) have begun to emphasize that self-expression and growth are basic to all meaningful learning, and that the interests, feelings, and values essential to students' lives must be uncovered and expressed through writing. Perhaps more than any other activity offered in educational settings, writing can give voice to the self and channel individual expression in productive, generative, and creative ways (Colvin & Bruning, 1989). The following section will deal with specific approaches to language arts teaching that focus on personal expression, to reveal both their advantages and limitations as compared to the present study's theory and methods.

Approaches to Language Use and Learning Limited to Personal Conscious and Unconscious Processes

Personal reflection and expression are addressed by the recent trend in literary criticism and language education known as *reader response theory* (Colvin & Bruning, 1989), which includes Bleich's (1978) *subjective criticism*, and Rosenblatt's (1978; 1986) *transactional theory* of reading and writing instruction, among other models. These approaches stress the inner responses of readers and writers as they interact with texts, but are limited to memories of personal life events, or *episodic memory*, and the generation of affective responses based on this form of memory. As will be discussed below, personal conscious and unconscious memories are only one source from which students may draw imagery and ideas in responding to literature and producing creative writings (in this study, creative writing is defined as work in the traditional literary genres of poetry, short fiction, the novel, the play, and/or the literary essay). In the following paragraphs, the limitations of the personal response schools will be described and compared with the present study's approach, which addresses other levels of experience as well.

Reader Response Theory

According to reader response theorists (e. g., Bleich, 1978; Petrosky, 1985; Rosenblatt, 1976 [1938], 1978, 1986), writing is a form of responsive self expression and creativity. In response writing, students "write to learn" and gain insight by reading, composing, and then sharing their thoughts and feelings about what they have read and written. Reader response writing is said to create the basic conditions for meaningful learning, and to play a central role in creativity by helping student writers construct new meanings (Colvin & Bruning, 1989). These conditions, which include evoking students' subjective responses and cognitive processes, are met by making the writing process itself the focal point of learning. Writing becomes not a product but a creative act of composing to learn, meaning making, and constructing a world through writing (Mayher, Lester, & Prahl, 1983). In the reader response view, "the elements of creativity become genuine possibilities" (Colvin & Bruning, 1989, p. 324) when students use their individuality, their personal experiences, and the materials at hand to create written works.

Rosenblatt's Transactional Theory.

The origins of reader response theory may be traced to the 1930s, when literary theorists, psychologists, and educators who rejected prevailing positivist ideas about the objectivity of knowledge began to emphasize instead the role of learners' feelings, associations, inferences, and interpretations in creating meaning (Cooper, 1985). The most notable early opponent of the positivist focus on objectivity and scientific analysis in literary criticism and language arts teaching was Rosenblatt (1976 [1938]), who stressed the reader's role in understanding or *transacting* with texts. And more recently, Rosenblatt has continued to emphasize the importance of feelings and inner responses in positing an *efferent* versus an *aesthetic* stance toward the written word (Rosenblatt, 1978; 1986). In the efferent stance, a reader wishes to extract as much data as possible from a text, with little or no interest in the affective or artistic potentials of the work. By contrast, the aesthetic stance reflects a strong wish to transact with a text, to get the fullest meaning and artistic effect from it. In Rosenblatt's view, a transactional approach to literary criticism and language arts teaching emphasizes the reader's individuality, insisting that "readers initially understand a work only on the basis of prior experience, background, feelings, memories, and associations" (paraphrased in Probst, 1987, p. 1).

Bleich's Subjective Criticism

Similarly, Bleich (1978) stresses the affective or *psychodynamic* aspects of reading and writing in his subjective theory of literary response, wherein the aggregate of a person's feelings makes up a major part of his or her response to literature, and like perceptions, becomes another subjective element of the reading or writing experience. That is, our perceptual predispositions determine whether we see a given character, scene, or word in a text, but in each case it is also possible to know what we see and how we feel about it. Unlike Rosenblatt, Bleich denies that texts exist apart from readers, and so supports the view of contemporary philosophers of science who reject the existence of objective facts, asserting that even what passes for objective scientific observation is simply subjective impression that occurs in a special context (Kuhn, 1970). This view is based on the work of Heisenberg (1971) and other quantum physicists, who found that at quantum levels of energy, objective measurement and verification cannot be the mark of absolute reality, because measured objects (subatomic particles) can never be completely separated from the measuring subject. "The measured and the measurer, the verified and the verifier, at this level, are one and the same" (Wilber, 1980, p. 235). As with a subatomic particle, a text may be an object, in that it consists of paper and print, but its meaning depends on symbolization in a reader's mind, as does the meaning of quantum-level particle activity in the mind of a physicist. So, Bleich might say that in both subatomic physics and reading, meaning is not "found" but develops through creative interaction with what appear to be separate objects in space and time, but are in fact largely projections of the subject's own consciousness. Or as Feuer (1963) writes, "emotions determine the perspective, the framework for [our] explanation of the perceived world" (p. 1).

Summary of Reader Response Views on Reading and Writing

For Rosenblatt (1976 [1937]), Bleich (1978), and other reader response theorists, personality, culture, and the role of reader and writer are central to the language experience. The idea that texts can be "translated" objectively is replaced by seeing reading as a highly subjective process, in which comprehension occurs through the lenses of past experience and personality. Emotional responses become essential to both reading and writing. In terms of classroom practice, this means that students' insights are best revealed through extended written responses to texts, followed by group discussion and negotiation of subjective meanings.

The reader response trend is positive in drawing attention to readers and writers as co-participants in the experience of written language, and so goes beyond the commonsense methods decried by Mayher (1990). But reader response and similar methods fall short in addressing only *personal* conscious and unconscious states, while ignoring the subtler aspects of inner life---the deep-seated, *collective* unconscious imaginal processes described by Jung (1966) and investigated for centuries by the world's meditative traditions (see e. g., Govinda, 1991; Vaughan, 1979). *Jungian-archetypal* (the term used in this study for theory and practice derived from the work of Jung and his followers) and meditative theories on the collective and other levels of consciousness will be discussed below.

Jungian-archetypal Theory and Research

Jung's Work on Archetypal Potentials

Jung (1968b) asserts that the *personal unconscious* (addressed by the reader response school) includes those psychic contents that have been forgotten during one's life, all subliminal memories, wishes, ideas, impressions, and perceptions that are incompatible with the conscious attitude. By contrast, the *collective unconscious* simply "finds itself unconscious" (Wilber, 1980, p. 108) from the time of birth. It is not based on repressed personal life experiences, but begins in everyone's unconscious as "a common phylogenetic heritage" (Wilber, 1980, p. 108). In discussing the images arising from this level, Henderson (1970) says that they do not fit into a personal frame of reference, but "seem to lead a life of their own" (p. 666). According to Jung and other researchers (e. g., Jacobi, 1973; Stevens, 1982), such imagery derives from a priori instinctual and mental forms called *archetypes*. Thoughout his work, Jung refers to Kant's (1964 [1781]) unequivocal statement that "there can be no empirical knowledge that is not already caught and limited by the a priori structure of cognition" (quoted in Stevens, 1982, p. 58). Jung equates this structure with the archetypes of the phylogenetic psyche or collective unconscious (although normally unconscious, the archetypes are reflected in conscious thoughts, images, and feelings through various mechanisms, some of which will be discussed below). Jung asserts that these archetypal structures control perception, determining the relative importance of stimuli arising from both inside and outside an individual's personal boundaries (Stevens, 1982).

Likewise, researchers and theorists from traditions as diverse as ethology (Eibl-Eibesfeldt, 1989; Lorenz, 1977) and Tibetan Buddhism (Govinda, 1991; Moacanin, 1986) posit that human beings possess innate (archetypal) perceptual mechanisms that are the necessary precursors of all cognitive activity. For example, the ethologist Lorenz (1977) says that such structures precede experience, and must do so if experience is possible at all, in which respect they parallel Kant's notion of the a priori. And Eibl-Eibesfeldt (1989) asserts that in line with ethological research, Jung was right in claiming that artistic creations express "archetypical foreknowledge" (p. 80). Similarly, the Buddhist meditation teacher Govinda (1991) says that everyday experience hides the fact that our consciousness is dominated by certain laws, and has basic principles of form and a definite structure transcending the bounds of our personal body/minds and temporal life. That is, the untapped regions of consciousness are far greater than are the known ones, and the reports of psychoanalysts confirm the existence of "basic types and symbolic forms (C. G. Jung calls them archetypes) as described in the Bardo Thödol ['The Tibetan Book of the Dead,' a Buddhist meditation manual to be read on the occasion of death]" (p. 164).

Jung (1966) based his claims about the existence of archetypal potentials on research into his own *psyche*[1] and on accounts by clients and others (20,000 in all) of symbolism and imagery arising in dreams and other states. He also studied cross-cultural mythology, medieval alchemy, Asian religions, and the bases of a physical account of time and synchronicity, all of which supported and deepened his insights about the imagery and symbols he and his informants experienced (the term "synchronicity" refers to the co-occurrence of phenomena in so-called "coincidental" or non-linear fashion) (Corrington, 1987). For instance, Jung found that mythic images and symbols from non-Western cultures like ancient India and China appeared often in the dreams and fantasies of his informants---modern Europeans, the vast majority of whom had never been exposed to these cultures or their myths (Wilber, 1979). On the conscious level, Jung's informants lacked the precise knowledge of cross-cultural mythology shown in their dreams, fantasies, and creative work. Such information could not have been learned during their lifetimes, so Jung concluded that these basic mythological patterns must derive from innate psychic structures that belong to no single individual, but instead are *transpersonal* or collective in nature (Wilber, 1979). So, he posited a myth-creating level of mind, the collective unconscious, common to people of different times and cultures (Storr, 1991), asserting that archetypal images and symbols arise in myths, folklore, poetry, and other creative forms.

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[1] The Jungian-archetypal term for personality, or all of one's thoughts, feelings, and other inner states and processes, both conscious and unconscious.

Subsequent Work on Archetypal Imagery

Besides Jung, others in the *archetypal* or *depth* schools of psychology and education that he inspired (e. g., Allan & Bertoia, 1992; Henderson, 1970; Hillman, 1975; Progoff, 1981; Stevens, 1982) have found through extensive research and practice that imagery from the mythic-archetypal level or collective unconscious is more basic to our lives than that from the personal unconscious, where we merely store memories of daily experience. In fact, Henderson (1970) goes so far as to say that archetypal images are "the true objects of the inner world" (p. 667). Recent research in meditation and biofeedback also supports the existence of archetypal imagery (Green & Green, 1981, 1986; Progoff, 1980; Singer, 1973; Stewart, 1986). For instance, Green & Green (1981), in studying the interaction of EEG biofeedback, *twilight states* (states similar to the pre-sleep condition), and creativity, found that archetypal imagery was common among their research participants. Images of tunnels, of going through a tunnel lit by sunlight at one end, of a cave or pyramid, of a pair of eyes, or a single eye were reported by Green & Green's biofeedback trainees, as was the image of a wise old man (a major archetypal image discussed by Jung) in the form of a teacher, professor, or doctor (Green & Green, 1981).

Similarly, in a case study I conducted on the psycho-physical effects of prolonged meditation practice (Stewart, 1986), my informant, a 44-year-old woman, reported frequent occurances of intense archetypal images such as a single eye or group of eyes during sitting meditation. At the age of thirty, after two years of practicing "Transcendental Meditation" (TM) (a concentrative form of practice where a mantra is recited silently by the meditator [Maharishi Mahesh Yogi, 1968]), this woman began to experience images of eyes. As she put it, "suddenly, very powerfully, [into her] inner vision would come usually a single eye. Its rhythm and way of blinking seemed to be somebody else's; there was no face connected to it" (Stewart, 1986, p. 19). She felt that this eye was "really seeing" her and that "she was really seeing it, that there was almost a connection being made between them" (Stewart, 1986, p. 19). These experiences went on for several years.

Sometimes, even when she would just lie down to sleep, during the twilight stage before sleep onset, she would experience eye imagery. Several years later, she had a profound meditative experience that "was like being under anesthetics," or in "an ecstatic state." At this time, she became aware of this inner eye again, "first in profile, and then the eye turned itself upside down and rotated. [Next,] with breakneck speed [it became the] eye of every creature imaginable. It was suddenly a fish eye, then a cat eye, then a mouse eye, etc." (Stewart, 1986, pp. 19-20). The informant stated that she had been "very moved" by this experience, and felt as though she "had watched all of creation, and [had had] some very deep sense of contact with all those eyes, and all the different beings that they belonged to" (Stewart, 1986, p. 20).

The archetypal structures or potentials from which such images spring should not be thought of as specific, inherited memories or reminiscences, but as pure form. As Jung (quoted in Cohen, 1976) states, they may be compared to the crystal lattice that is preformed in the crystalline solution. "It should not be confused with the variously structured axial system of the individual crystal" (p. 34). That is, archetypal potentials are not particular, preformed symbols per se, but aspects of the psyche that express themselves in distinctive classes of symbol. Each is a basic predisposition to produce the same, or very similar, ideas or images (Birenbaum, 1988). Writing of archetypal potentials from the perspective of evolutionary psychobiology, Wilber (1979) asserts that the human brain is millions of years old, and over that vast time it necessarily evolved certain basic "mythological" ways of perceiving and grasping reality, just as our hands evolved in specific ways to grasp objects. These innate, imaginative, mythological ways of comprehending reality are the archetypes, and because everyone's basic brain structure is similar, each of us may possess the same basic mythological archetypes. Ways of tapping into these innate, commonly shared, mythic-archetypal potentials for image and symbol making will be discussed below.

Archetypal Potentials, Individuation, and Education

Archetypal potentials for image making have a powerful influence on how we relate to the world. Two of the most basic archetypes involve our representations of the opposite sex. Jungian-archetypal theory posits that everyone has both a feminine and a masculine side. In females, the feminine tends to be more fully and consciously developed, while the masculine remains unconscious. For males, the reverse is true. The masculine side of a woman's personality and the feminine side of a man's personality each form an archetype or archetypal predisposition for image-making. A woman's masculine archetype is termed the *animus,* and a man's feminine archetype is called the *anima.* A woman's animus takes the form of her idealized man, and a man's anima takes the form of his idealized woman.

These idealized images share common traits even though each person's animus or anima stems from her or his unique experience (Valle & Kruger, 1981).

In men, what tends to remain unconscious is their affective, intuitive side---the emotional and non-ordinary state aspects of experience and personality that strive toward unity with others and the universe. These more uncontrolled components of the self do not fit with what Western society expects of males, namely, clear, controlled, unemotional, logical thought and behavior. Due to the threatening nature of the traditionally feminine traits of emotional expressiveness and intuitiveness, men's innate feminine traits are relegated to the unconscious as they differentiate themselves from their mothers during adolescence. As men purge traditionally feminine qualities from conscious awareness, they tend to devalue these aspects of themselves and the universe as a whole. For instance, in a male-oriented culture like that of the West, the advantages of logic, reason, and emotional control are touted in education, so that men's sensitivity to feelings and intuitions becomes even more repressed (Valle & Kruger, 1981).

By contrast, women naturally are more conscious of their affective-intuitive qualities and less aware of their logical, reasoning, and controlling side. This is not to say that by nature women are incapable of reason, but that traditional wisdom describes them as being more aware than men of inner processes and feelings. As a man, I recognize the need to be careful about such generalizations, because locating women outside the realm of knowledge, truth, and reason is common among male writers (Le Doeuff, 1990). And in the present context and my life in general, I feel that traditionally feminine, holistic-intuitive qualities are a positive and much needed balance to Western society's emphasis on the dualistic-rationalist aspects of consciousness, which are seen as typically masculine. With this in mind, in the Jungian-archetypal view, young women find it easier to be sensitive to others and express intuitive, emotional tendencies due to their natural identification with their mothers as family caregivers. Women can retain these traits more easily than can men, because their need to differentiate themselves from their mothers is not as strong. However, women also tend to repress more traditionally male qualities into the unconscious. And, in male-dominated cultures like ours, educational, institutional, and occupational advantages go to those who manifest such traits. So, to function in modern society, women need to bring their traditionally male traits into conscious awareness.

The other major archetypal influences within the psyche or personality are the *ego* or conscious center of the personality along with its external cloak or mask, the *persona*, which is adopted by an individual to conform to society, and the *shadow*, that figure of the same sex as the individual who embodies negative or positive qualities that might have been conscious at one time, but are repressed or hidden (Atkinson, 1992). The Jungian-archetypal notion of personal growth involves the balancing of these opposites within oneself. So, when ego-persona, shadow, and anima (in males), or animus (in females) manifest equally, when the unconscious aspects of one's personality have been made more conscious, one can be said to have attained a level of *individuation* (the Jungian-archetypal term for the process by which one's consciousness becomes individualized or differentiated from others), or the archetype of the *Self* (Valle & Kruger, 1981).

When an integrated Self is attained, conscious and unconscious processes exist in balanced, complementary relation, and the totality of a person's psyche or personality is expressed. Figure 1 is an attempt to represent graphically the total psyche.

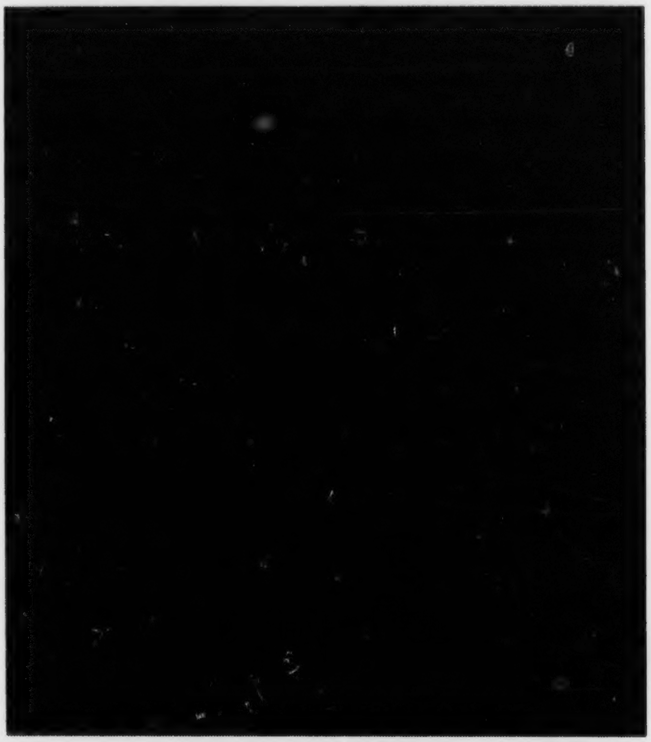

Figure 1. The Structural Components of the Psyche
Note. From "The Psychology of C. G. Jung" by J. Jacobi, 1973, p. 130.

Here, the Self lies in the middle between conscious awareness and unconscious processes, partaking of both, but also encompassing them both within its sphere, since "the self is not only the center but also the whole circumference which embraces both conscious and unconscious; it is the center of this totality, just as the ego is the center of the conscious mind" (Jung quoted in Jacobi, 1973, p. 130).

The above-mentioned aspects of the total psyche are shown in Figure 1, although not necessarily in their actual order or positional value. Because only a rough conception

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of anything as complex as human psychic processes can be given in such a diagram. The object of this figure is to give a suggestion or hint of a context that can be ultimately understood only through personal experience. That is, one can only *experience* the Self, but if pressed to describe it, one can say that is a kind of compensation for the conflict between inner and outer worlds and their forces. "So too the self is our life's goal, for it is the completest expression of that fateful combination we call individuality, the full flowering of the individual" (Jung, 1972, par. 404).

In seeking a balance of archetypal energies, or an individuated Self, Jungian-archetypalists posit four main *functions* by which one interacts with the world: *thinking, feeling, sensing,* and *intuiting*. Thinking is an intellectual attitude concerned with understanding phenomena by analyzing information and making conclusions. Feeling is an evaluative function based on one's subjective experiences of pleasure or pain. Sensing involves the perception of concrete facts, or seeing things as they are. And intuition transcends factual data, seeking a global or holistic conception of reality (Valle & Kruger, 1981). Figure 2 shows how the four psychic functions relate to the ego, the persona, the *objective* world, and the *subjective* world (termed "outer world" and "inner world" respectively in Figure 1 above):

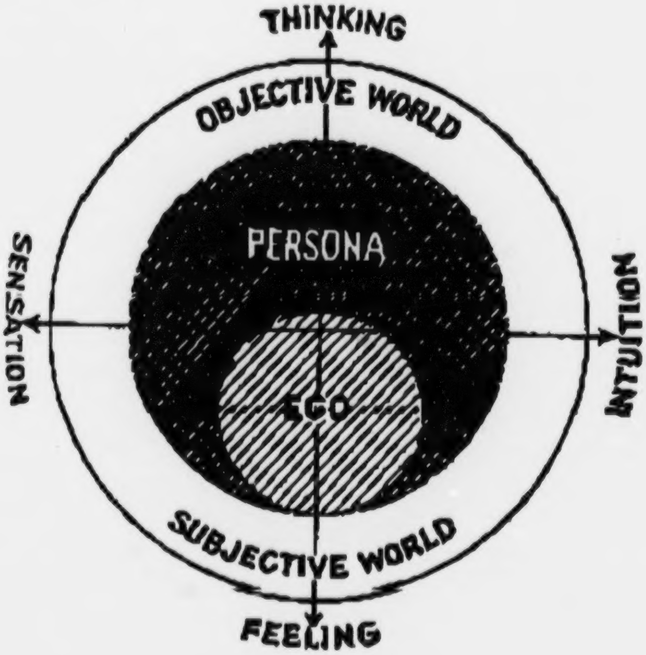

Figure 2. Ego and Persona, with the Four Function Types
Note. From "The Psychology of C. G. Jung" by J. Jacobi, 1973, p. 27.

In this diagram, thinking should be seen as the principle function, since it almost completely dominates the persona, or "cloak" that is cast around the waking conscious ego. The other functions have much less influence on the ego. One can react to situations using any or a number of these functions, and although everyone has the potential to use all four, they are rarely equally evolved. People who tend to interact with the world from a thinking perspective typically keep their feeling function unconscious. And those who mainly react to experience through sensation, are often unaware of their intuitive side. So, a perfect androgynous balance of the main archetypal forces and the four functions, or individuation, is rarely if ever attained. Instead, a person advances toward that goal throughout the life span (Valle & Kruger, 1981).

In addition to these modes of interacting with the world, Jungian-archetypal theory posits two *attitudes* that characterize people: *introversion* and *extraversion*. The introverted type is Platonic, being mystically or spiritually oriented, and perceiving in symbolic forms, while the extraverted nature is Aristotelian in being practical and building a solid system from the Platonic ideal. The introvert directs energy largely toward understanding what he or she perceives, while the extravert typically seeks means of expression and communication. For the introvert, the subject, his or her own being, is the main center of interest, and the importance of an external object or person lies in how it affects the subject. In the extravert, the object to a large degree determines the focus of interest. The introvert's desire for self-understanding prevents him or her from being overpowered by the influence of the external world, while the extravert tends to neglect him- or herself in favor of others. So, the introvert's major concern is with self-development, whereas that of the extravert is more socially oriented (Singer, 1973). And the tendency of introverts to see the world metaphorically or symbolically and of extraverts to see things in metonymic, analytic terms provides another framework through which to view this study's results.

Participants' writings and interview responses were analyzed for evidence of individuation and enhanced creativity, as reflected in balanced and/or increased expression of imagery related to the animus, anima and other archetypal potentials. In addition, the Jungian attitudes and functions were discussed in some instances to show how these factors related to participants' images, feelings, and thoughts. In this way, their growth toward psychic and literary androgyny, creative unfoldment, self-actualization, and the ways in which these factors related to the study's procedures were revealed. Or, as Saul (1990) says concerning her related study of women writers who experienced archetypal deity figures, "interviews and written work were analyzed to determine whether progress in individuation was evident, and if so, what teaching methods seemed to foster [that] process" (p. 11). Such research is relevant to the area of writing instruction, because the ultimate goal of education should be to make conscious that which is unconscious (Hall & Nordby, 1973). That is, education (from the Latin, *educare*, "to draw out"), as its etymology suggests, involves eliciting from students what is already there in nascent form, both at the personal and mythic-archetypal levels, and not the filling up of empty containers with information.

The Feminine, Androgyny, and Creative Writing

As mentioned, the traits of logical, emotionally controlled thought and behavior, which in the West are defined typically as masculine, are promoted and rewarded in our educational systems and overall culture. So, *feminine consciousness* (Valle & Kruger, 1981), which has unique qualities traditionally associated with women, tends to be ignored and even suppressed. But many thinkers (e. g., Lauter & Rupprecht, 1985; McCully, 1987; Neumann, 1956; Perera, 1985; Pratt, 1985; Valle & Kruger, 1981) posit direct links between accessing feminine mythic-archetypal material, creativity, and personal growth. For example, the feminist archetypal theorist Perera (1985) argues that if women are to claim their own creativity and strength, they must detach themselves from animus- or male-oriented ideals and return to their more feminine traits and instincts. Similarly, in the area of creative writing, Valle & Kruger (1981) claim that to date, the nature of feminine consciousness has not been addressed adequately in literature, and that only when the culture as a whole has reached a purer expression of feminine consciousness can balanced, androgynous literary forms develop. This is so because for millenia, male-oriented perspectives such as Western science's linear view of time and causality have dominated our thinking and cultural expressions, and the time to redress this imbalance is here.

According to Valle & Kruger (1981), certain commonly shared, uniquely feminine experiences, namely the menstrual cycle, the birth process, and the nurturing of infants, have led to the formation of mythic-archetypal patterns that influence all women, whether or not they have born or raised children. Specifically, the archetypal pattern related to menstruation inclines women to see time as cyclical rather than linear, due to the periodic nature of this process. Similarly, the archetype of birthing inclines women to see creativity as the making of contexts for the created, as in providing a medium (their own bodies) for children during pregnancy, and also induces a strong sensitivity to others' needs. Moreover, based on the archetypal pattern of letting nature take its course during pregnancy; women are better able than men to let intuition guide their decisions. And finally, women are better at forming intimate, mutually rewarding relationships due to the bonding experience connected with the child-raising archetype. For Jungian-archetypalists, the innate patterns related to these experiences, which have been common to women for millenia, exist at the collective level of their unconscious processes. So, "the woman-as-writer need not give birth physically; the "unconscious [archetypal] awareness of human biology creates the images and models she relies upon to frame her understanding of reality" (Valle & Kruger, 1981, p. 390).

The feminist psychoanalyst and author Irigaray (1991) supports this psychosomatic, mythic-archetypal view of feminine consciousness as being central to women's self expression and creativity, asserting that women "must find the words, the sentences, that speak of the most archaic and most contemporary relationship with the body of the mother, with our bodies, the sentences that translate the bond between her body, ours, and that of our daughters" (p. 43). The rallying cry of feminists such as Irigaray (1991) is "write your own body," in order to find a form of composition from which the "specific rhythms of the female body and the female unconscious can emerge" (Slyomovics, 1990, p. 59). And the roots of feminine consciousness in Western creative writing are observable in writers like Shakespeare, who did not limit himself to boundaries of time and space, thus resembling the modern feminine author Doris Lessing (1968; 1972; 1973; 1986a; 1986b; 1988), whose works reflect a holistic, ahistorical, mythic-archetypal perspective. Lessing's later writings, which have been called "mythic narratives" (Cederstrom, 1990), address the cosmos and cosmic rhythms, instead of linear views of time and history. As Hinz (1976) states, the typical novelist, like most modern human beings, has a linear conception of history, whereas the mythic artist, like archaic peoples, views history as an illusion, and conceives of reality as that which is eternally recurrent and transmitted through traditional histories or myths.

It is this ability to see the personal in the universal and the universal in the personal that typifies feminine writers. In the work of feminine authors like Lessing, each character's intimate history is part of universal or mythic history. Like Jung and other archetypal theorists, Lessing recognizes that society changes only when the individual changes, that "in the last analysis the essential thing is the life of the individual. This alone makes history, here alone do the great transformations take place" (Jung, 1964, p. 315). For the writer with a feminine consciousness, composing arises from within. But more than being strictly "personal" narration, as in reader response writing, it bears a connection to all things and people (Nin, 1971). This inner quest is difficult, being as challenging as any heroic journey. But in their writings, feminine authors act as guides and comforters, reminding readers that "there is never anywhere to go but in" (Lessing, 1973). Instead of separating, categorizing, and analyzing minute details, women tend to respond intuitively to wholes or gestalts. So, feminine writers go to the heart of a subject and then begin to write. As the feminine author Anäis Nin (1971) states, "the sources of creation, as in geology, lie very deep at the center of being, as they do at the center of the earth" (p. 153).

How feminine writers evaluate subjects, comprehend truth, and perceive reality has yet to be fully defined. The present study examined these processes as revealed in participants' personal, cultural, and mythic-archetypal language use in creative writings, journals, and interview responses.

The writer with a feminine consciousness also wishes to rebuild the lost contact between humanity and the broader universe that has resulted from centuries of emphasis on male-oriented abstraction and objectification of nature. So, "objective" is not a term in the lexicon being formed by feminine writers---"Nothing is so separate that it cannot be examined as part of the whole" (Valle & Kruger, 1981, p. 388), including the self. But the language to articulate feminine consciousness and self-knowledge has not been promoted in the West. Only in recent years have truly feminine authors like Doris Lessing begun to explore and image the human condition in details of behavior, feelings, dreams, and the like. In this way, the bases for new *personal mythologies* (collections of stories that give meaning to life by reflecting the mythic-archetypal, transpersonal layers of consciousness (Feinstein, Krippner & Granger, 1988) and a new cultural mythology are being formed (Valle & Kruger, 1981). As Cederstrom (1990) states, Lessing's work reaches into the mythic patterns of the psyche to create a vision of the feminine self that is both archetypal and relevant to present-day problems.

As mentioned, only when we have attained a purer expression of feminine consciousness will truly androgynous literary forms arise. Writers then may be able to access and use the best of both feminine and masculine perspectives on reality. The blending of these two forms of awareness, which have long been divided in Western consciousness for millenia, will affect our views of each other, and eventually change the ways in which we perceive the universe as a whole (Valle & Kruger, 1981). In the present research, participants' writings and interview responses often showed evidence of feminine consciousness as reflected in the above-mentioned traits, in their search for individuation or self-integration, and in their personal mythologies (to be discussed below). This study showed how feminine mythic-archetypal contents emerged, and how participants used them to move toward androgynous modes of expression and being. In this regard, Jung's (1966) notion of individuation has heuristic value in analyzing a woman's (and a man's) search for self-realization (Cook, 1987). Understanding this process and the growth of feminine personal mythologies is central to language education, since the expression of feminine consciousness through writing may signal a paradigm shift in the field, a balancing of traditionally masculine views with more holistic, multi-cultural, universalist perspectives that parallel the holistic trends in quantum physics and meditative awareness discussed above (see pp. 3-4).

Accessing the Archetypal Level

In examining the mythic-archetypal realm and other areas of inner experience, Khan (1985) emphasizes "turning within to foster creativity," or getting in touch with the deepest layers of consciousness to express feelings, perceptions and images through creative writing or other forms. According to Cade and Coxhead (1989), such a capacity to access archetypal imagery and ideas, as well as new insights is available to us all, being a wellspring of creativity in any field. And this view is supported by other researchers and theorists (e. g., Battung, 1982; Ferguson, 1980; Fletcher, 1978; Gueluette & Hanson, 1987; Koestler, 1989 [1964]; Ostrander, Ostrander, & Schroeder, 1979; Roberts, 1981, 1985; Shedletzky, 1989; Vaughan, 1979), who assert that accessing non-ordinary states of consciousness like the mythic-archetypal level is possible through yoga, meditation, biofeedback, guided imagery, and other techniques (this latter method involves giving students themes around which to construct fantasies, imagery, and symbols for use in classroom projects, writing, psychotherapy, and the like [Vaughan, 1979]). Some of these methods are ancient (yoga and meditation), and some modern (biofeedback and guided imagery), but all are designed to expand consciousness, the outcome of which may be heightened creativity, expressiveness, and self-actualization. For "awakening intuition" Vaughan (1979) or expanding one's consciousness allows one to draw on a vast reservoir of unconscious knowledge, including everything experienced or learned on the personal level, either consciously or subliminally, and also the infinite storehouse of the collective or mythic-achetypal level.

Creativity, Imaginal-Archetypal Experience, and Education

Jung (discussed in Jacobi, 1973) attached great importance to the link between creativity and the mythic-archetypal level or universal store of psychic energy, stating that artists and other creative people have an unusually strong connection, a "direct line" to personal and archetypal unconscious contents. Jung felt that the creative process consists largely of activating mythic-archetypal potentials and elaborating them to create a finished work in art, science, or other fields. More recently, Progoff (1988) has restated the Jungian-archetypal position on the nature of creativity or *creative formulation* (the basic theoretical stance of this study):

> The phrase 'creative person' has perhaps been used too loosely in recent years, but there are some objective criteria by which such a category of persons can be discerned and the characteristic nature of their life experiences described. Essentially, these are persons in whom the creative process of the psyche has been allowed to happen, and who have also been able to draw the dialectic of the psyche forward in their life experience. Their creativity consists essentially in their ability to move freely from the inner level [of personal and mythic-archetypal images, feelings, and thoughts] to the outer level [of creative work], and continue to go back and

> forth. The creative person is one who is able to draw upon the images within himself and then to embody them in outer works, moving inward again and again for the inspiration of new source material, and outward again and again to learn from his artwork what it wants to become while he is working on it (p. 184).

The Jungian-archetypal view also rejects the idea that creativity is limited to one personality type, positing that the fantasies of highly creative individuals are basically similar to those of ordinary people. Apart from the richness, novelty, and vitality of their conscious (imaginative) and unconscious (fantasy) images, what makes artists or other creative persons is largely the formative power that helps them to shape those images into an organic, aesthetic whole (Jacobi, 1973).

Language Education's Neglect of Image-making and Intuition

Creative people value most highly the theoretical and the aesthetic, which is congruent with their intuitiveness, for both qualities orient them to seek a deeper, more meaningful reality or unity beyond what is present to the senses (MacKinnon, 1970). Such an orientation is little emphasized in current language arts teaching, curriculum making, and educational research, where rote learning, drill-and-practice, worksheet completion, and similar techniques seem geared to inhibit the use and growth of students' intuition and image-making capacities. That is, current curriculum designs unduly stress the general, cognitive, and rational over the concrete, affective, and nonrational (Noddings & Shore, 1984), or, based on the discussion above, the thinking over the intuitive function, or masculine over feminine consciousness. In this regard, Read (1967) asserts that contemporary education is largely a system for developing concept-forming skills; and the idea that teachers should devote as much time to enhancing students' "concrete perceiving" and image-making abilities seldom occurs to curriculum and policy makers. So, if students' intuitive-imaginal powers are to be strengthened, and holistic views of their needs evolved, quite different teaching methods and curricula are needed (MacKinnon, 1970).

As Vaughan (1979) states, since intellectual, left-brain functions (speech, logical thinking, time-sequential analysis, and categorization) are stressed so much in contemporary education, the process of learning to complement these functions with a more intuitive, holistic, or feminine awareness may require that students and teachers "unlearn" to judge, evaluate, and analyze every aspect of life. Developing such awareness involves suspensing critical judgment, which "allows one to see what is there rather than what is supposed to be there" (Vaughan, 1979, p. 96). In Zen Buddhist meditation, this is known as attaining "Zen mind," where experience is fresh, immediate, and uncluttered by personal assumptions and discursive thought, much like the "beginner's mind" of the young child (Suzuki, 1970). Both students and teachers need training in how to access their intuitive, mythic-archetypal image-making abilities, the precursor of which is a nonjudgmental, noncritical opennesss to inner experience.

Many educators are now becoming interested in teaching methods that nurture and enhance intuitive, imaginal functions, a long neglected area in Western education. The value of educating both sides of the brain, the intuitive-holistic (traditionally feminine) and the rational-analytic (traditionally masculine), is being acknowledged. For instance, Klauser (1986) has developed a "whole brain" approach to writing instruction involving specific exercises to promote balanced use of both cerebral hemispheres in composing. Likewise, many individuals whose formal schooling gave them no chance to develop their image-making and intuitive abilities are seeking ways to cultivate these faculties in other contexts (Vaughan, 1979). For example, in workshops conducted by Houston (1979), participants learn how to combine movement and meditation to stimulate both brain hemispheres, thus enhancing their imaging ability and creativity in various areas of life. And like these techniques, the present study's meditation and journal-writing procedures (to be described below) are applicable in both academic and non-academic settings such as the home or workplace, giving students, teachers, and non-academics alike opportunities for personal growth and enhanced creativity.

Designing Instruction to Promote Image-Making and Creativity

In light of Jung's (1966) findings discussed above (see pp. 4-6), it should be possible for anyone, such as the professional person or university student, to access his or her fantasy realm or unconscious store of imagery. And if MacKinnon (1970) and Vaughan (1979) are right, given the appropriate teaching methods, he or she might become capable of the intuitive insights and productivity of the poet, artist, or creative scientist. This assumes that genetic predispositions are not the sole basis for releasing highly creative fantasy, but that such access is also learnable and hence teachable. As mentioned, Jung (1966) based his ideas on the universal availability of creative energy from the mythic-archetypal level on extensive study of his own psycho-physical processes and those of his informants, as well as worldwide myths and folklore. Thus, he came to see the mythic-archetypal realm as the matrix of the conscious mind, pregnant with creative potentials. Moreover, Jung's views are supported by creativity studies from the 1880s to the present (Cade & Coxhead,1989; Fletcher, 1978; Galton, 1907 [1883]; Getzels & Jackson, 1962; Green & Green, 1972; Gruber, Terrell, & Wertheimer, 1962; Hudson, 1987; Koestler, 1989 [1964]; Martindale, 1989; Schultz & Luthe, 1959; Vaughan, 1979; Wallas, 1926; Youngkin, 1982). For example, Hudson (1987) asserts that, rather than trying to construct creativity measures modelled on IQ tests, researchers should study the extent to which individuals can retrieve apparently unconscious or non-ordinary state ideas and images, sift them, and put them to creative use, an issue identified by Galton (1907 [1883]) over a century ago.

We know that people vary in their ability to access such "preverbal," unconscious or non-ordinary state thoughts and images, but we know little about how this ability combines with verbal, logical, cognitive capacities to produce work of lasting value, what mental traits, for instance, a sustained contribution to one of the arts requires (Hudson, 1987). As Miall (1987) states, "the thought transformations that take place in creativity pose a major problem for psychological theory" (p. 81). The present study addressed this issue as it related to originality and imaging ability in the work of academic and non-academic creative writers. In the following section, the twilight states of consciousness discussed above will be examined in connection with creativity and mythic-archetypal experience. In these states, powerful unconscious images and ideas may arise, both from the mythic-archetypal or collective level and from the personal level of the unconscious, where feelings, thoughts and experiences from daily life are stored (Budzynski, 1972, 1977/8; Green & Green, 1972, 1981, 1986; Stoyva, 1973).

Twilight States and Creativity

Psychophysiology of Twilight States

As Cade & Coxhead (1989) state, numerous anecdotes (some of which are discussed below) show beyond doubt that *twilight reverie*, *hypnagogic imagery*, and the related *hypnopompic imagery* are associated with creativity. Twilight reverie is a state of deep relaxation where unconscious processes are revealed to the conscious mind as symbols, words, or complex image patterns. The hypnagogic and hypnopompic states are transitional levels of consciousness occuring just before and just after the period of sleep respectively, and are often characterized by powerful, holistic imagery. As a group, these states are termed *twilight states,* and with respect to electroencephalographic (EEG) brainwave production, are associated with increased output of 4-7 Hz (cycles per second) theta waves, which arise before the onset of rapid eye-movement (REM) sleep (the period when dreams occur), and with drowsiness, muscle relaxation, and imagery, mainly visual in nature (Stoyva, 1973). Schultze & Luthe (1959) refer to accessing twilight states as "getting answers from the unconscious," a psychophysiological prerequisite for which is *autogenic shift*, a state different than the normal pre-sleep condition. During autogenic shift the body/mind and emotions are deeply quiet, but a voluntarily stilled receptive mind is still alert and not drifting or daydreaming. Autogenic shift may be reached by several methods such as meditation and biofeedback (Green & Green, 1986); however meditation has an advantage over other, more "high tech" procedures, since it can be practiced easily in natural settings like the language arts classroom. So, in the present study I decided to use meditation training as the primary method to help participants attain autogenic shift and ultimately, the twilight state. Details of the study's meditation procedure will be discussed in the method section below.

General Creative Nature of Twilight Imagery

The mental and emotional activity of twilight states, where spontaneous images and feelings enter consciousness, differs from that of ordinary wakefulness. Foulkes (1966) likens twilight imagery to a series of disconnected photographic stills. Frequently, however, twilight images are holistic in nature and extremely vivid, that is, they seem real to the imager (Stoyva, 1973). In a classic study of the creative process, Koestler (1989 [1964]) stresses that twilight states figure prominently in the literature on creativity, quoting Kretschmer (1934) as follows:

> Creative products of the artistic imagination tend to emerge from a psychic twilight, a state of lessened consciousness and diminished attentivity to external stimuli. Further, the condition is one of 'absent-mindedness' with hypnoidal overconcentration on a single focus, providing an entirely passive experience, frequently of a visual character, divorced from the categories of space, time, reason and will (cited in Koestler, 1989, p. 325).

A finding of sleep research during this century has been that twilight imagery is extremely common. In fact, it occurs daily, but is usually forgotten or goes unnoticed (Stoyva, 1973), and one of its qualities is that is often archetypal in nature (see, e.g., the work of Green & Green [1981; 1986] and Stewart [1986] cited on pp. 6-7). Such imagery may enhance understanding of one's conscious language use and individuation process if its symbolic nature, that is, its connections with universal, archetypal themes or potentials are explored. That is, uncovering the archetypal-symbolic bases of imagery in one's speech or writing can lead to greater awareness of one's conscious thoughts, feelings, motivations, and behavior. Because such analysis (which was performed in this study) reveals the deep-seated, unconscious origins of these phenomena, and relates them to cross-cultural patterns, providing a sense of commonality with experiences of other members of the race. Such understanding can in turn lead to greater creativity in writing, and enhanced self-development, because the accessing of mythic-archetypal imagery has a self-propelling quality, characterized by a proliferation of new and sometimes innovative insights and ideas. In the present study, participants were trained in specific ways to stimulate and record twilight imagery so that it could be remembered and used in creative writing and personal growth. Details of the study's training procedures will be discussed below.

Cases of Twilight State Creativity

A famous case of a highly creative breakthrough occurring in a twilight state is that of the nineteenth century chemist Friedrich von Kekulé (Koestler, 1989 [1964]). During von Kekulé's time, chemists believed that all organic compounds had linear molecular structures, which troubled von Kekulé, since his work with the compound benzene showed that it did not react chemically as though it had a linear structure. One afternoon while dozing in his office, he evoked a powerful image of an urobouros, the cross-cultural symbol of a snake biting its tail, which represents the unitive nature of the cosmos. Von Kekulé awoke from his slumber, realizing that his unconscious had associated the mythic-archetypal symbol of the urobouros (which he had never seen before) with the atypical reactions of benzene he had noted in the laboratory. He then saw that the circle-like behavior of the compound was being represented by an unfamiliar image from another domain of culture, that of universal mythology. Von Kekulé concluded that benzene was ring-shaped, thus ushering in the modern age of organic chemistry.

Such creative breakthroughs may occur in anyone, yet until recently twilight states have been largely ignored in creativity research. Despite this neglect, non-ordinary states like the twilight level are of special importance to creativity and educational research because of their associated holistic imagery discussed above (see p. 18): "Hypnagogic imagery may be described as pictures which spring into the mind fully developed" (Cade & Coxhead, 1989, p. 124). And besides von Kekulé's, there are many other instances of creative imagery having emerged in studies of creativity and twilight states (Green & Green, 1972, 1981, 1986; Koestler, 1989 [1964]; Kubie, 1943; Pelletier & Peper, 1976; Sebba & Boers, 1987; Silberer, 1951; Stoyva, 1973; and Storr, 1988). For example, in this regard, Stoyva (1973) discusses the twilight state experiences of Silberer (1951), who forced himself to try solving philosophical problems while in the hypnagogic state, and then roused himself to note the images that had slipped into consciousness. He maintains that in this drowsy condition a transformation of thought processes occurs---from cognitive activity of a linear, discursive, nature to that of a visual, symbolic type, and provides numerous examples of such transformation:

> Example 1. My thought is: I am to improve a halting passage in an essay.
> Symbol: I see myself planing a piece of wood.
>
> Example 7. In opposition to the Kantian view, I am attempting to conceive of time as a "concept."
> Symbol: I am pressing a Jack-in-the-Box into the box, but every time I take my hand away it bounces out gaily on its spiral spring (pp. 202-4).

As mentioned, such images often are vivid, being more realistic than dreams, or flashes of whole pictures illustrating matters apparently unknown to the subject, wherein important discoveries and creative solutions or inspiration are found. So, twilight states are an important area of study for understanding and enhancing creativity. In fact, Green & Green (1986) argue that voluntary twilight imagery eventually will become the "royal road to the unconscious," rather than dreams or hypnosis; and their work has shown the importance of twilight states to creativity (Green & Green, 1972, 1981, 1986). In light of such research, the potential of twilight imagery for enhancing creativity becomes apparent. Increasing students' ability to access these realms could stimulate intuitive leaps of the imagination and other phenomena conducive to more fluid, colorful, and inspiring writing in course work and daily life. The following section deals with current theory and practice in language education beyond the reader response school discussed above (see pp. 2-4) to show how these differ from the present research and offer alternative approaches.

Other Approaches to Language Use and Learning and Creativity

Besides the reader response school, other trends in language education and creativity research have arisen in recent decades, all of which ignore or treat lightly a major source of creative inspiration---the various non-ordinary states of consciousness, with their associated imagery and affect. For example, a recent collection of articles by prominent cognitively oriented creativity researchers (Glover, Ronning, & Reynolds, 1989) devotes only four of 447 pages to unconscious or subconscious processes. The following discussion will review such literature on cognition, language education, and creativity, derived from semiotics, cognitive psychology, Jungian-archetypal psychology and literary analysis, and meditative philosophy and psychology to show the limitations of many current views, and the importance of considering the central role of the unconscious and of non-ordinary states in these processes.

Socio-Semiotic Views on Language Education and Creativity

Socio-Semiotic Approaches to Language Use and Learning

From the perspective of semiotics (an influential field in current educational and creativity theory), mental functioning, including creative work, is seen as limited to waking state sign manipulation and assimilation. Throughout its history, semiotics has focused on normal waking state *signification* (i. e., the ways in which objects or states in the world are indicated through *signs* or communicative conventions). Most semiotic theories are tied to models of waking consciousness, with its inherent clarity and precision. As far as unconscious activity is considered, it simply provides a "mute backdrop" for the conscious sign activity of the interpreter and his or her community (Corrington, 1987). And the stress on ordinary waking cognition in semiotics is reflected in the recent rise of *socio-psycholinguistics* in semiotically based theories of language use and learning (e. g., Halliday, 1985; Harste, Woodward, & Burke, 1984). In this approach, language education is seen as a way to enhance students' communicative skills within a socio-cognitive framework. As Smith (1988) states in discussing Halliday's social semiotic system called *systemic grammar*, the stress is on meaning from the standpoint of human interaction. Not concerned with language "in the head," Halliday posits that all aspects of language are maintained by social activity, and must be studied in such contexts, giving little or no attention to students' inner lives as imaging, intuiting, and feeling beings, and preferring to stress goal-seeking and skill acquisition in the pursuit of socio-political ends (Halliday, 1985; 1989). For example, in a recent monograph on the psycho-educational differences between speaking and writing, he states, "Language is a political institution: those who are wise to its ways, capable of using it to shape and serve personal and social goals, will be 'empowered'" (Halliday, 1989, p. x).

Similarly, Harste et al. (1984), in an influential social semiotic study of literacy learning, state that "reading and writing are social processes, [and] instructionally, the implications of perceiving language as a social event are far-reaching" (p. 204). Here, like Halliday, the authors imply that language use and learning depend entirely on social interaction and should be seen simply as culturally and contextually derived phenomena. It is difficult to argue with the socio-semiotic view that language learning and performance rely to a great extent on human interaction. But the emphasis throughout Harste et al.'s (1984) work is on externally oriented cognitive processes and behaviors, to the neglect of students' inner feelings, intuitions, imagery, and creative potentials, much of which derive from a priori mythic-archetypal sources, if we consider the evidence of Green & Green (1981; 1986), Jung (1966), and Koestler (1989 [1964]) cited above. Harste et al. (1984) make no mention of affect, imagery, imagination, unconscious processes, intuition, or non-ordinary states in discussing children's language experiences, and their strongly social cognitive perspective is reflected in their view of mental shemata: "we see language learning as first and foremost a social event. From our perspective, schema [sic] are sociocognitive phenomena and specific both to culture and context" (p. 91). Similarly, Smith (1988), another semiotically influenced writer in language education, views language learning "as social rather than solitary. 'We learn from the company we keep,' he explains" (quoted in Gursky, 1991, p. 25). Such thinkers posit that cognitive structures related to language use and learning derive from socio-cultural experience and have little or no innate, a priori foundation, such as the mythic-archetypal level posited by Jung (1966). But Jung's evidence regarding the innate archetypal bases for imagery production, which strongly affect language acquisition and use (see, e. g., Kugler, 1982), contradicts such a view; since as mentioned, many of his informants experienced mythic images and symbols that could not be attributed to anything they learned socially. These phenomena often dominated their subsequent language use and creative work and enhanced their personal growth. Other such cases were cited earlier as well (e. g., Green & Green, 1981, 1986; Koestler, 1989 [1964]).

Socio-Semiotic Views on Critical Thinking and Creativity

In recent years, the concept of *critical thinking* also has gained the attention of semiotically inclined language educators and creativity theorists (see, e. g., Brandt, 1986; Harste, 1989; Seigel & Carey, 1989). For instance, Harste (1989) states that semiotics enhances critical thinking, or "what people do in an attempt to understand and act on what they see, read, hear, feel, etc." (p. viii.) by offering a new way to think about thinking---one that combines thought with action. For Harste, semiotics represents a rejection of behaviorism and positivism, two modes of inquiry that still guide much theory on critical thinking and creativity. These latter schools divide critical thinking and creative work into categories and limited sets of behaviors, thus describing them as finite groups of skills and undermining their potential for unlimited semiosis, or infinitely varied sign-making. Harste (1989) rightly criticizes behaviorist-positivist educational theory and practice, which stifle creative activity through reductionist approaches to a process with limitless variability, but limits his criticism by remaining bound to a socio-cognitive perspective that stresses socially based notions of *voice*, or "what students achieve when they name their world as they see it" (Harste, 1989, p. viii). Harste sees critical thinking, reading, and writing as closely tied to attaining voice through collaboration, social interaction, conversation, and "connection-making" in the classroom and community. As does Halliday (1985, 1989), Harste (1989) and other semiotically based language educators (e. g., Seigel & Carey, 1989), avoid affect and innately derived imaging processes and abilities in defining voice and critical thinking, and so ignore vital areas of students' inner experience and creativity.

Criticism of Semiotic/Constructivist Theory and Practice

However, some language educators have begun to criticize social semiotic-constructivist views on reading and writing instruction. For example, Stewart (1992) argues that human beings demand more of life in terms of self-realization and fulfillment than such perspectives can offer. He further states that many people, like himself, "refuse to gain their identities from groups and seek constantly to transcend group influence" (p. 286) in their thinking and language use. This is a point that social semioticians fail to concede, but that is nonetheless vital in considering the future of language education as a field that addresses students as individuals as well as members of a broader collectivity. Moreover, Stewart (1992) goes on to promote his notion of *authentic voice*, which expands on Harste's (1989) socio-semiotic concept of voice by emphasizing student writers' inward-directed processes and experiences as well. He says that social constructivists argue vigorously for a sense of community as the basis for linguistic richness and depth of personal experience, but adds that this view ignores the full range of human life and personality. Language educators also need to address students' feelings, image making, and intuition, so that these inner qualities may be expressed and explored in the classroom.

The popularity of social semiotic-constructivist views, which deny the centrality of students' inner needs and abilities to creativity and self development, may be due to our current cultural obsession with scientific fact, the consequent denial of inner growth, and "an even deeper need to avoid confronting the essential shallowness of our spiritual lives" (Stewart, 1992, p. 288). Of course, some constructivist thinkers are truly interested in enhancing students' well-being and, a "genuine humaneness" Stewart (1992) characterizes much of their work. But socio-semiotic views in language education need to be balanced with more inner-directed approaches, like those of this study, if the whole spectrum of students' lives is to be addressed. In this connection, a central tenet of Jungian-archetypal psychology and educational theory is the importance of maintaining a balance between inner and outer worlds---the inner world of feelings, imagery, desires, and intuitions, and the outer world of work, relationships, and community involvement. But "much of the curriculum in education has focused on memory and skill acquisition. To a great extent it has ignored the inner world of symbol, image, fantasy, and creativity" (Allan & Bertoia, 1992, p. 4). In the case of social semioticians, interest has shifted away from the behaviorist emphasis on skills and memorization, to meaning-making through transaction in the classroom and wider community. But as mentioned, this perspective is still too narrow. The following section presents ways to enhance social semiotic views and methods with more inwardly directed techniques.

Expanding Socio-Semiotics with Archetypal-Meditative Approaches

Vaughan (1979) discusses current educational approaches like critical thinking, and the need to supplement them with introspective, meditative methods, asserting that most of us are taught to process information critically---judging, criticizing, and evaluating in every aspect of life. But developing a more holistic, intuitive awareness involves suspending judgment, which allows one to "see what is there rather than what one thinks is supposed to be there. When it comes to interpreting what one sees, hears or feels in connection with inner imagery, the rational faculties are essential, but that is another process" (Vaughan, 1979, p. 96). So, despite the fact that critical thinking is central to language education and creativity, it needs to be balanced with non-critical, non-judgmental modes of awareness so that inner processes may be allowed to blossom. The meditation and log-writing procedures used in this study gave participants such an opportunity by inducing relaxation, and a non-discursive state of consciousness--the twilight state--which is conducive to enhanced imagery production (see Green & Green, 1986; Stewart, 1986).

As Corrington (1987) states, socio-semiotic work like that of Halliday (1985; 1989), Harste (1989), and Harste et al. (1984) has blunted the generic drive of a semiotic that would seek to understand the forces and structures animating human experience beyond the realm of normal waking consciousness. That is, semioticians' stress on waking-state sign use and acquisition in the classroom and elsewhere blinds them to the imaginal realm of mythic-archetypal experience, as well as other levels described and analyzed by Jungian-archetypal educators, psychologists and literary analysts (e. g., Allan & Bertoia, 1992; Hillman, 1975; Jung, 1966; Snider, 1991) and the world's meditative traditions (e. g., Govinda, 1991; Vaughan, 1979). In these latter disciplines, the normal waking state, with its socially oriented thoughts and behaviors, is seen simply as a surface layer attached to the broader realm of mythic-archetypal and other conscious and unconscious processes. In the work of Jungian-archetypalists, for instance, the mythic-archetypal level takes priority over waking consciousness and governs accounts of cognition, affect, imagery, and intuition. Whatever is thought, felt, intuited, or imaged in waking states derives from a priori unconscious potentials that predate the individual's ontogenetic life. "These phylogenetic structures are the enabling conditions for the human process" (Corrington, 1987, p. 399).

Mythic-archetypal and meditative approaches can augment and deepen semiotic inquiry in education and other fields, which, since the time of Peirce (1931-58) and Saussure (1974 [1915]) (pioneers in modern semiotic theory), has concerned itself only with the structure and dynamics of waking-state sign systems. As Corrington (1987) states, Jung advanced our knowledge of the sign-making process through his discovery of the collective unconscious and its archetypes. But semioticians by and large have ignored Jungian insights in favor of a one-sided, cognitively based account of signification or semiosis (see e. g., Halliday, 1989; Harste el al., 1984; Smith, 1989).

The Jungian-archetypal Technique of Amplification

Jungian-archetypal methods can expand on socio-semiotic approaches by adding the dimension of affect and revealing the unconscious counterparts, both personal and archetypal, of sign-making. For example, the technique of *amplification* , where client and therapist or student and teacher use analogies to uncover the personal, cultural, and mythic-archetypal roots of dreams, fantasies, writings, or other products, can widen and enrich an initial symbol. The outcome of amplification can be a complex and varied picture of the symbol that is informed both by the client's or student's subjective impressions and feelings, and by the therapist's or teacher's knowledge of archetypal patterns and world mythology (Corrington, 1987). Moreover, amplification is unlike Freud's (1955 [1920]) *free association* method, which leads away from an initial image in a chain of causally related connections, back to early childhood. Instead, in amplification, the symbolic-metaphoric content of a dream, narrative, or piece of writing is broadened and enhanced with the aid of analogous imagery, always staying close to the original images (Hall, 1982). The associations involved are typically provided by the dreamer, narrator, or writer, as in free association, and also by a second party, such as a psychotherapist, literary critic, teacher, or researcher (Jacobi, 1973). In amplifying an image, metaphors or symbols are seen as "living" in that they bear meaning and represent unconscious material in a unique way (Adler, 1961). Living symbols are used *creatively* in various areas of life, offering ways to express unconscious contents that transcend the purely descriptive semiotic notion of signification. This difference between semiotic signs and living symbols has been described by Munroe (1955):

> The distinction between semiotic items (signs) and the creative transformation involved in living symbols is important. The living symbol does not merely represent wider experience on the pars pro toto principle, nor is it the agreed-upon sign for highly abstract relationships as in mathematics and the natural sciences. It is creative. [Such] symbols are used creatively in dreams, in art, in psychosis, in many social phenomena (p. 572).

Living symbols thus offer a way to actively express related thoughts, feelings, and imagery, which in turn can help resolve personal conflicts and issues, and promote growth toward greater creativity and individuation by freeing up psychic energy that was formerly used to address these problems.

Through amplification, comparisons are made and similarities noted with existing cultural, mythic, and historical forms and antecedents (Jung, 1976). Questions are posed such as "What motifs, scenarios, and collective or universal concerns does the image suggest? and What contexts or metaphoric implications are brought to mind"? (Ettin, 1989, p. 139). In this way, formerly hidden meanings, and personal, cultural, and archetypal patterns are revealed. Following the Jungian-archetypal view, the creative forms that emerge from this process are seen as living, and able to reflect, guide, and change the life of an individual or group (Ettin, 1989). Amplification is typically done in therapy, but also may be used to analyze writing and non-therapeutic dreams and discourse, as in this study or in language arts teaching. With their rich variety, the images and analogies that arise through amplification are reasonably close to the imaginal content being explored. So, amplification is a limited, controlled, and directed associative process that moves around the nucleus of a dream, narrative, or written work to clarify it in terms of its broader personal, cultural, and mythic-archetypal meanings (Jacobi, 1973).

Amplification may be divided into three levels. First, *personal* associations may be made to images in a dream, narrative, or text. If a figure with whom the participant has no immediate connection appears during this process, it is useful for the interpreter to ask, "What sort of person is that"? Unknown persons or those not currently related to the respondent's life are likely to be personifed aspects of his or her own self (Hall, 1982). As mentioned, this gathering of personal associations remains close to the original image (Hall, 1982). And beyond the personal stage of amplification, one can move to the next level of using *cultural* associations or meanings present in the interpreter's and respondent's minds. Often, a respondent will confirm the accuracy of an interpreter's cultural association. For instance, a psychotherapy client of Hall (1982) reported the following dream. A city was about to be bombed by an airplane, but at the last minute, a smaller, perfectly round aircraft with a cockpit dome shot down the bomber before the city could be destroyed. The client offered no personal associations, but the therapist suggested a cultural one---the round plane resembled a flying saucer, an image rich in modern mythological meaning, and one with which the client agreed (Hall, 1982).

The third or *archetypal* phase of amplification involves making associations derived from folklore and mythology, or universal images that have been accepted into collective conscious lore and shown enough power to appeal to large numbers of people over a long span of time. There are probably more mythic-archetypal images in our dreams, creative writings, and discourse than we realize, because such realization depends on the extent of one's knowledge of world-wide cultural traditions (Hall, 1982). Occasionally, dreams, narratives, or texts contain mythic-archetypal images that are unknown to the conscious mind and not likely to be instances of cryptomnesia, or subconscious memory. Such cases support the notion discussed above (see pp. 4-7) that we all have access to imagery patterns (reflected in the cross-cultural symbolism of myth and folklore) that are similar to but more universal (archetypal) than are the clusters of *complexes* in the personal unconscious, to which our waking conscious minds relate tacitly (Hall, 1982) (a complex is a group of affectively toned thoughts, images, perceptions, and memories, organized around significant persons or things in one's life and existing in the personal unconscious [Hall & Nordby, 1974]).

Figure 3 illustrates the nature of amplification as an interpretive method.

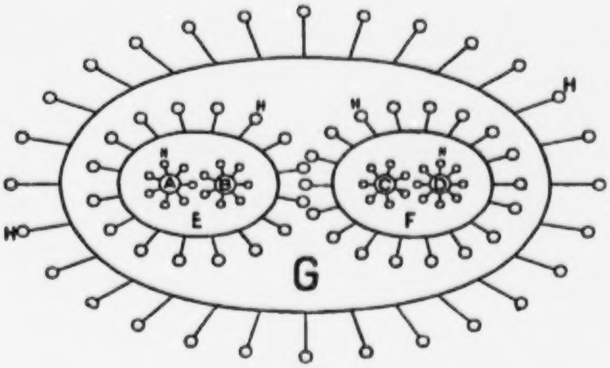

DIAGRAM 2

Figure 3. The Process of Amplification
Note. From "The Psychology of C. G. Jung" by J. Jacobi, 1973, p. 85.

Here A, B, C , and D represent individual motifs from dreams, narratives, or texts. E and F represent two whole elements of meaning (dream motifs, narrative motifs, or textual motifs) consisting of smaller elements (e. g., A = horn, B = animal, E = horned animal). G represents the whole dream, narrative, or text as a meaningful unit (e. g., as analogous to a *mythologem*, or universal mythological motif). And H represents individual points of correspondence among the various elements of meaning. Each element of meaning obtained through this method is linked to the next, until a matrix of motifs is revealed and the entire dream, narrative, or text can be subjected to final verification (Jacobi, 1973).

Jung (1967) provides a classic example of amplification in a case study of a woman who wrote of a moth who would die happily if it could have just "one raptured glance" of the sun. Jung devotes a 38-page chapter to amplifying the poetic image of a moth attracted to the sun, drawing from Goethe's *Faust*, Apuleius's *The Golden Ass*, Christian, Egyptian, and Persian texts, Thomas Carlyle, Plato, modern poetry, and Nietzsche, among other sources (Hall & Nordby, 1973). Concerning this analysis, Jung (1967) writes:

> Under the symbol of 'moth and sun' we have dug deep into the historical layers of the psyche, and in the course of our excavations have uncovered a buried idol, the sun-hero, 'young, comely, with glowing locks and fiery crown,' who, forever unattainable to mortal man, revolves around the earth, causing night to follow day, and winter summer, and death life, and who rises again in rejuvenated splendor to give light to new generations. For him the dreamer longs with her very soul, for him the 'soul-moth' burns her wings (p. 109).

The sun-hero in this case and in others where he appears represents a mythic-archetypal pattern, the product of generations of human beings experiencing the sun's power and radiance. The goal of amplification in such cases is to help people gain inner harmony and enhanced creativity and individuation by revealing the personal, cultural, and mythic-archetypal significance of certain images to their lives and creative work, thus helping them to integrate these images into their personalities. In the present study, amplifications were used to uncover the meaning of symbols and imagery in participants' writings and interview responses, which in Jungian-archetypal terms, enhanced their development of a *personal mythology* (Feinstein et al., 1988), and growth toward individuation (Jung, 1966). A personal mythology is a system of complementary and contradictory personal myths that organizes one's sense of reality and guides behavior (Feinstein & Krippner, 1988). A *personal myth*, in turn, is a set of beliefs, feelings, and images centered around a core motif and addressing one of the areas in which mythology typically functions, namely, (1) the urge to understand nature in a meaningful way, (2) the search for an established path through the stages of life, (3) the need for secure, fulfilling relationships, and (4) the desire to know one's role in the universe (Campbell, 1983).

The Jungian analyst Adler (1961) provides another example of the effects of amplification in his study of a middle-aged woman who gradually revealed her personal myths, and so attained a sense of psychic integration, enhanced creativity, and personal growth. The author examines the creative function of mythic-archetypal processes by showing the wealth and dynamism of the woman's symbols in dreams, art work, and personal accounts, which reflect a pattern of inner logic, meaning, and order. Adler's case report includes more than 150 of his client's dreams and 32 of her paintings and drawings, revealing how amplification brought out the symbolic-archetypal bases of her personal mythology and growth toward individuation.

In eliciting associations from dreams, narratives, or texts through amplification, one can exaggerate any of the three levels discussed above, thus leading to reductionism, which can hinder interpretation, creative development, and individuation. For example, excessive stress on personal associations may create the impression that all the unconscious material a person expresses derives from external life events. This is a problem with interpretive systems like reader response theory and socio-semiotics discussed above (see pp. 2-4 and 21-24), and with the cognitive, metacognitive, and psychoanalytic approaches to be described below. Because reducing material to the personal level alone ignores the deeper cultural and archetypal implications of dreams, discourse, and written work---"everything may seem to be a question of interpersonal adaptation" (Hall, 1982, p. 142), as in socio-semiotic views of language learning. And in psychoanalytic and reader response methods, interpretation of language use also is limited to personal conscious and unconscious contents. So, teachers and students lose sight of mythic-archetypal and other non-ordinary-state experiences that can enhance psychic growth and creativity. The related stress on personal waking state cognition in cognitive and metacognitive approaches to language use and learning, which ignore both the cultural and archetypal levels of experience, will be discussed in the next section and contrasted with mythic-archetypal-meditative techniques like amplification.

Cognitive Psychological Views on Creativity and Writing

Cognitive Perspectives on General Creativity

As with social semioticians, a number of cognitive psychologists studying creativity (e. g., Carey & Flower, 1989; Gardner, 1982, 1983; Perkins, 1982; Simon, 1966; Weisberg, 1986) argue that cognition in general and creativity in particular involve only *secondary process* thinking (the abstract, logical, non-metaphorical, reality-oriented thought of everyday waking consciousness) (Martindale, 1989). This view, posited first in the cognitive school by Simon and colleagues (Newell, Shaw, & Simon, 1962; Newell & Simon, 1972; Simon, 1966), holds that creative work concerns only those processes involved in everyday problem solving. From this perspective, creative acts are simply problem-solving behaviors of a special kind, that is, novel, valuable, and reflective of the problem-solver's waking state cognitive skills (Hayes, 1989).

For example, in a recent cognitive study of creativity in writing, Carey & Flower (1989) take a problem-solving approach, stating that creativity depends not on special abilities or unconscious processes and insights but on ordinary cognitive functions that are applied in effective ways. Similarly, Weisberg (1986) argues that creative thoughts almost never occur in dreams, and do not emerge fully formed from the unconscious. Cognitivists also scorn attempts to uncover symbolism in dreams and other non-ordinary states as throwbacks to the days of *introspectionism* (Gibbs, 1992). At that time, ill-defined research methods and poorly formulated theories (see e. g., Titchener, 1912) gave a bad name to the technique of having participants turn inward to observe imagery and thoughts. Some current cognitive theorists even assert that there is nothing meaningful to learn from dreams and twilight states (e. g., Foulkes, 1985). For these writers, non-ordinary state phenomena can be understood best through information-processing models involving the formal manipulation of uninterpreted or meaningless symbols, not meaning and content (Gibbs, 1992). Such a view has hindered our understanding of everyday cognition, non-ordinary states, and their relation to creativity, being based on the positivist-objectivist commitment in the natural and social sciences mentioned above, where reality is seen as a set of finite entities with properties and relations among them, which hold at each moment of time and can be measured with pinpoint accuracy.

This perspective leads in turn to the view that meaning also is an observable, objectively determined entity. Here, semantics consists ultimately of relations between uninterpreted symbols and the objective world, independent of the minds of sentient beings. Malm (1993) refers to this trend as the "eclipse of meaning in cognitive psychology" (p. 67), arguing that it centers on the concept of the self, which cognitivists fail to address. So, for the cognitive school, the goal of psychology and related fields like education is to study mental processing and representation of objectively given entities, without reference to human selfhood or identity. And since most psychologists and educators espouse the cognitive-objectivist position, most current theories on thinking and creativity view mental activity as meaningless and "inherently logical and non-metaphorical" (Gibbs, 1992, p. 105), with non-rational, symbolic-metaphoric processes being neglected almost entirely. For example, in two pivotal studies on creativity and intelligence, Gardner (1982; 1983), a major cognitively oriented creativity theorist, ignores the unconscious and non-ordinary states, devoting only three pages to "metaphorical ability." In another work, however, Gardner (1985) does suggest that various forms of "human non-rationality," or non-ordinary states, with their inherent symbolic/metaphoric qualities, like "those documented by Carl Jung, [may someday] be elucidated by the methods of cognitive science" (p. 380). This issue will be addressed below, along with Jungian-archetypal contributions to the study of creativity in writing and other fields.

Another important cognitive thinker, Perkins (1982), shows similar disregard for the role of non-ordinary states and symbolic-metaphoric processes in creativity. In line with Simon (1966) mentioned above, Perkins (1982) sees the skills involved in creative work as exceptions to familiar waking state operations like remembering, understanding, and recognizing---for him, "they are more of the same" (p. 274). Perkins devotes several more pages to the role of unconscious processes in creativity than does Gardner (1982; 1983), but concludes that during incubation (a break period that many creativity theorists and researchers, e. g., Rothenberg, 1979; Varendonck, 1921; Wallas, 1970 [1926]; Woodworth & Schlosberg, 1954 see as a basic unconscious stage in the creative process), extended unconscious processing does not occur (Perkins, 1982). This view is in stark contrast to the widely accepted non-cognitivist view on incubation, expressed here by Hudson (1987) in discussing mathematical creativity:

> It is the more detailed studies of thinking that indicate the tensions which underlie creative effort; a feature of them is the stress they place on the process of 'incubation.' Often having struggled with a problem and then put it aside, mathematicians find that the solution comes to them quite unexpectedly, in a flash. The clear implication is that our brains are at their most efficient when allowed to switch from phases of intense concentration to ones in which we exert no conscious control at all (p. 171).

As mentioned, there are many instances where such unconscious or altered-state activity played a key role in the work of highly creative people (see e. g., Ghiselin, 1952; Koestler, 1989 [1964]; Sebba & Boers, 1987; Silberer; 1951; Storr, 1988; Stoyva, 1973).

Regarding the connections between non-ordinary states and creativity, Shepard (1978, 1981) is a cognitivist who has done significant work. Unlike the cognitive theorists discussed above, he sees a direct link between altered states, which involve *decoupling* of normal waking state cognitive mechanisms, and creative work. Twilight states and dreaming represent examples of such decoupling. In two studies of imagery, perceptual organization, and creativity, Shepard (1978, 1981), argues that transitions from non-ordinary states represent fertile ground for developing creative ideas and imagery. Because the perceptual mechanisms that organize sensory input (which normally are transparent to consciousness) run "on their own" in such states, occasionally forming new and useful percepts and images from bits of neural noise and loosely directed contacts with memory. In Shepard's view, interaction with the linguistic system allows mental images and the relations among them to be translated into communicable form. Shepard sees the perceptual mechanisms involved in organizing spatial relationships as especially valuable in understanding creativity:

> The creative productions of the brain presumably stem from whatever intuitive wisdom, whatever deep organizing principles have been built into that brain as a result of the immense evolutionary journey that has issued in the formation of that brain. If the arguments sketched out in this chapter have any merit, the most basic and powerful innate intuitions and principles underlying verbal and nonverbal thought, alike, may well be those governing the relations, projections, symmetries, and transformations of objects in space (Shepard, 1981, p. 339).

Thus, Shepard posits a direct link between a priori (archetypal) perceptual mechanisms and creativity, claiming that (1) innate knowledge of visual relations among objects, and rules for transforming these relations may comprise the basic mental operations involved in creativity, and (2) decoupling of certain normally involuntary processes from their source of information may allow them to function as primary generators of creative ideas and images. These ideas sound remarkably like the Jungian-archetypal views of Wilber (1979) cited above, who asserts that over millions of years the human brain has developed innate, archetypal, or mythological ways of perceiving reality, and that because everyone's brain structure is similar, each of us may possess the same basic mythic-archetypal potentials for evoking creative imagery and ideas. It is obvious from the self-report data of Shepard's participants that such creative ideation is not controlled, but results from "involuntary mental operations that lead to spontaneous insight" (Flowers & Garbin, 1989, p. 153) during or in transition from non-ordinary states. So, in stressing the importance of innate archetypal structures and non-ordinary states to creativity, he supports both the case study data on creative people and the Jungian-archetypal theory of creativity discussed above (see pp. 15-16).

Similarly, Flowers & Garbin (1989) state that thoughout history, certain individuals have made use of non-ordinary states, including twilight states, as a deliberate way to enhance creativity, and also have used such states as a causal construct for specific creative acts. These authors argue that it is worthwhile to study the extent to which individual differences in dream recall, attention, perceptual organization, and so on affect creativity. The present research addressed this issue by analyzing participants' recall of twilight state imagery and dreams in interview responses, journal entries, and writings, thus offering insights into both individual differences in creative activity and the bases of the creative writing process itself.

Cognitive Views on Creativity in Writing

Some writers (e. g., Bruce, Collins, Rubin, & Gertner, 1978; Flower & Hayes, 1977) posit the need for a cognitive view of composition that addresses the links between the mental processes involved in both reading and writing (Shanklin, 1981). At the same time, an equally strong trend toward a return to basic cognitive skills has arisen in writing instruction. Such "back to basics" views divide writing into discrete skills that students must learn---printing, cursive writing, sentence construction, and finally, production of longer compositions. Stress is placed on correct spelling, grammar, and structure, which students are expected to formulate before writing itself begins. This approach to teaching writing ignores how meaning is narrowed or expanded by the composing process, and how creative ideas are generated and changed along the way (Shanklin, 1981), as well as the affective, non-ordinary-state, and imaginal realms discussed above, which play a large role in creativity (see e. g., Jung, 1966; MacKinnon, 1970; Miall, 1987; Vaughan, 1979).

In separating composition into discrete subdivisions and skills and stressing "production," most cognitive approaches to creativity in writing parallel the cognitive views on general creativity discussed earlier. For instance, in a recent study of idea generation in composing, O'Looney, Glynn, Britton, & Mattocks (1989) state that a writer's working memory is like a "cognitive workbench" on which new intellectual "products" are made. Such manufacturing metaphors, still common in psychology and education, perpetuate the view that students and research participants are little different than machines in terms of mental capacities and creativity, reflecting our culture's ongoing interest in the Cartesian-Newtonian concept of "man-as-machine" (to be discussed further below). However, it is hard to avoid using such expressions altogether, as witnessed by my own use of terms like "mechanisms" and "production" in the present study. But the mechanistic, objectivist bases of most cognitivist creativity theories, especially as they relate to creativity in writing, is the major issue here. An example of such work is the protocol analysis research of Flower & Hayes (1977; 1979; 1980; 1981), which describes mechanical details of students' writing processes at the expense of the affective, non-ordinary state, and semantic dimensions of their work, and discusses expository prose to the exclusion of creative or literary work.

In Flower & Hayes' speaking-aloud protocol technique, writers are asked what they think about as they write, and the resulting verbal reports are tape-recorded and analyzed. Harris (1985) states that Flower & Hayes' elaborate model of the composing process reflects the power of their method, adding that, since protocol analysis reduces the chances of writers interpreting or generalizing for a researcher, it is a direct and uninterrupted way to view the writing process. Protocols are rich sources of data for revealing mechanical problems in composition. And by examining individual protocols, teachers may develop methods that help students change general dysfunctional writing strategies, "for the silent processes behind the written product are made manifest" (Harris (1985, p. 170). But creative writing is more than mechanics.

Despite the richness of what can be learned through Flower & Hayes' methods, they possess inherent design weaknesses that need to be recognized. For instance, speaking aloud while writing interrupts the natural flow of thought and image making, thus distorting cognition (Harris, 1985). Also, Flower & Hayes' protocol technique provides unrepresentative data, since it ignores affective and non-ordinary state sources of ideation, and obtains data from participants trained to have mental processes that are not typical of the general population. That is, Flower & Hayes' informants are trained to work under highly specialized conditions (Cooper & Holzman, 1983). Additional problems with this work include the incompleteness of informants' verbal reports, and the artificiality of the setting and conditions for writing (Harris, 1985).

On a more philosophical level, Stewart (1992) decries Flower & Hayes' emphasis on logical hierarchical relations, skill categorization, and efficiency as basic components of the writing process, adding that such work devalues the individual and celebrates "impersonal institutionalized prose" (p. 280). According to Stewart (1992), Flower & Hayes' protocol method is like assembling a human being from the requisite parts "but being unable to breathe the breath of life into it (pronoun chosen deliberately)" (p. 280). Similarly, Cooper & Holzman (1983) argue that accepting Flower & Hayes' (1981) ideas about composition will lead us away from, rather than toward, a valid understanding of how writers write.

A basic assumption of Flower & Hayes' work is that good expository writing should be reader- rather than writer-based. That is, composing with the reader in mind (in a detached, cerebral way that ignores the writer's individuality or selfhood) is preferable to writing in an idiosyncratic, imaginative, and emotionally descriptive (writer-based) fashion.

The latter style is, according to Flower (1979), inadequate to represent "the abstract, synthetic thinking that writing demands" (p. 22) Flower (1979) expresses her dislike for writer-based prose by describing its "tedious misdirection," and tendency to give a "blow-by-blow account of the writer's discovery process," or "reveal home movies of the writer's mind at work" (p. 25). An example of such prose is Dillard's (1989) "The Writing Life," which gives an intimate account of how the composing process feels inside the mind of a working author, which for Flower is a superfluous project. By contrast, Flower lauds reader-based prose for being centered around a writer's reason for writing, rather than his or her process, and being able to change a narrative or textbook structure into a rhetorical one built on logic and the hierarchic relations among ideas. Flower's view, which ignores a writer's uniqueness and expression of self in favor of detached, abstract intellectualism, reflects the dominant positivist thinking of our time, which was popularized by the great achievements of science and technology in the twentieth century (Stewart, 1992).

Such a perspective also is reflected in cognitivists' unconscious collusion with the current utilitaran societal view that non-ordinary states are inherently private, cut off from performance, based on delusion, and functionless (Sampson,1981). This notion flies in the face of extensive data from psychology, education, and ethnography (some of which was reviewed above) supporting the idea that besides conscious information processing, states like twilight reverie and dreaming (see e. g., Budzynski, 1972, 1977/8; Freud, 1965 [1900]; Green & Green, 1986; Koestler, 1989 [1964]) are central to creative work. But as Harris (1988) asserts, the mention of such states among cognitivists invariably raises questions about subconscious mental events, as well as other depth phenomena, which cognitive science either excludes from consideration (e. g., Simon [1962] and colleagues discussed on p. 30-1) or barely incorporates (Foulkes, 1985).

Expanding Cognitive Approaches to Creativity/Writing with Archetypal-Meditative Methods

Skill-oriented techniques like that of Flower & Hayes fail to address the inherently generative, interactive nature of reading and writing by dividing these processes from each other, and then subdividing them further into finite skills and strategies (Shanklin, 1981). Moreover, the mythic-archetypal and other non-ordinary state aspects of creativity are largely beyond the scope of such mechanistic cognitive models to describe.[2] That is, in states of imaginal and archetypal experience like twilight reverie, associations among semantic elements are not determined temporally or causally, as in information-processing models. No aspect of a twilight image is prior to or the cause of another, any more than its consequence or result (Ritsema, 1976). Instead, in the twilight state, the linking of imaginal elements involves a multifaceted, qualitative form of association that does not limit meaning in terms of time and causality. So, imaginal connections are undetermined and even undifferentiated with respect to these factors. But the linear, time-ordered connection-making of metonymic conceptual thought, such as that used to construct cognitive models of creative writing, *does* restrict meaning with regard to time and causality.

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[2] "Connectionist models (see e. g., Rumelhart & McClelland, 1986) may be able to approximate some aspects of imagery formation as they relate to language use in creative work. But, to my knowledge, no connectionist research has been done in this area.

Another example of the non-linear, qualitative associations typical of imaginal thought is the dream, where image-concepts are simply juxtaposed without syntactic particles to specify the relations involved. Thus, dreams have an open-ended, narrative logic of their own. As Blagrove (1992) states, dreams have a dynamic, dialectical or "poetic" logic that differs from the linear Aristotelian logic of the waking state, where images and attributes are associated that typically would not be connected in waking consciousness. And so dreams may be seen as "metaphors in motion," and dream research finds itself in league with current literary criticism, with its conviction that "meaning is open-ended and endlessly reversible and renewable" (Hunt, 1989, p. 175).

In light of such data, Jungian-archetypal psychologists and educators (e. g., Allan & Bertoia, 1992; Hillman, 1975; Jung, 1966; Singer, 1973) and the world's meditative traditions (e. g., Arya, 1985; Govinda, 1991; Vaughan, 1979), would hold that cognitively based creativity and creative writing theories like those of Flower & Hayes (1977; 1981), Gardner (1982; 1983), and Perkins (1982) need to be supplemented with other approaches, especially when addressing non-ordinary states and mythic-archetypal experience. Because as outlined above, (1) the metonymic scientific descriptions and logical schemas of cognitive models have little affinity with the "pregnant symbolism" (Jung quoted in Bishop, 1984) and metaphoric language and imagery of non-ordinary states, and (2) accounts of artistic, literary, and scientific creation stress the importance of affect in personal experiences of novel imagery and ideas (Hunt, 1989; Miall, 1987), and affective states are not addressed in cognitively based work.

Brink (1993) supports this view by stating that any creativity theory that ignores the insights of depth psychology "is a virtual non-starter" (p. 370). To attempt a purely cognitive approach to creativity is to risk losing touch with the affective, imaginal, and intuitive aspects of the creative process. "The theories of Freud, Jung, Kris and others must be addressed, not merely glanced at or ignored" (p. 370). So, a more plastic, symbolic, mythically based approach to creativity in writing is necessary to describe the affective and non-ordinary-state processes involved. Academic researchers need to take Jungian-archetypal and other models seriously, besides the rationalist-objectivist approaches that currently dominate fields like education (Barnaby, 1991). In this regard, Sardello (1985) states that "education is an area ripe for and in need of the reflections of depth psychology" (p. 423). This is not to say that cognitively based work has nothing to offer creativity studies, composition, and writing instruction, but that the archetypal and other non-ordinary state aspects of these processes are best examined through qualitative, mythic-symbolic methods, which also may be used as adjuncts to other techniques.

A prime access point into the university for Jungian-archetypal theory and practice is literary analysis. Jung himself often uses literary works to illustrate and amplify dream research, and dreams and mythic-archetypal imagery to illuminate literary motifs (Barnaby, 1991). And in a major work on psychology and literature (Jung, 1966), he argues that the former, being the study of mental, affective, and intuitive processes, can be used effectively to analyze creative writing, since the human psyche is the origin of all the arts and sciences. Jung also feels that such research should not stress abstract intellectualism, but instead stay "within the framework of traditional mythology" (quoted in Bishop, 1984, p. 53). Feinstein & Krippner (1988) support this view with their notion of personal mythology discussed above, stating that unlike cognitivist constructs like scripts, attitudes, schemas, or beliefs, mythically based approaches encompass the imaginal-archetypal dimensions of consciousness that transcend culture and early conditioning.

Despite the above-mentioned neglect of non-ordinary states and imaginal processes in cognitive work on creativity, writing, and personal growth, some prominent cognitively oriented psychologists and educators have come to see the value of mythic-symbolic modes of inquiry to these areas. For example, Kelly's (1955) *personal construct theory* was a forerunner of the current therapeutic technique of helping people overcome disabling thoughts and behaviors by teaching them to change internal symbolic representations. More recently, Bruner (1990), Malm (1993), and Sarbin (1986) have argued that cognitive psychology and related fields like education should bridge the gap between normal waking cognition and imaginal processes by including the study of narrative, meaning, and myth in their disciplines. Moreover, Bruner (1990), a founder of the cognitive movement, asserts that cognitivists' stress on reductionism and positivism has led them to study mental processes out of any meaningful context (as demonstrated in the work of Flower & Hayes [1977; 1981] discussed above on pp. 33-5). The cognitive revolution, which showed great promise for psychology and education in the 1960s and 70s, quickly shifted focus from meaning-making to information-processing in its reaction against behaviorism. In discussing this trend, Bruner (1990) argues that a culturally and humanly sensitive psychology must be based not only on what people do, as in most current cognitive research, but also on "what they say they do and what they say caused them to do what they did, and above all [on] what people say their words are like" (p. 16).

Further, if a major goal of psychology and education is to elucidate the nature of the mind and its meaning-making potentials, these fields also need to consider intentional states, which are based on personal, cultural, and archetypal symbol systems (i. e., narratives), in their research. So, studies of creative activity must be grounded in the notion of *self-as-storyteller*, and the roots of this approach can be found in literary theory, ethnography, and psychoanalysis (Bruner, 1990). In psychotherapy, the concept of self-as-storyteller involves helping clients grow by viewing the self within expanded and revised life stories. Clients thus come to a kind of "narrative truth" (Spence, 1982), which allows for increased awareness of the origin and significance of current problems, and brings about personal change (Bruner, 1990).

The notion of narrative truth differs from the Cartesian-Newtonian and Comtian views (to be discussed further below), where truth is seen as rational, scientifically verifiable, and generalizable. As Malm (1993) states, narrative truth includes both nonrational and rational constructions, and it is the ability of the story to address the nonrational which makes that form so conducive to elucidating meaning. That is, narrative or story-telling is both a fully conscious (rational) and non-ordinary state (nonrational) process which is basic to human meaning-making. The rational self is revealed in the story line, and the nonrational aspects of self are those of which one may be unaware, but which are revealed in one's choice of words and in the connections one makes in unfolding a personal mythology (see Feinstein et al., 1988 discussed above). Such non-ordinary state processes are revealed best through narrative or story analysis. Thus, qualitative case histories, autobiographies, and novels offer the most promising areas of study for elucidating the nature of human semantics, and the self in particular, since these modes are the ultimate "repositories of meaning and identity" (Malm 1993, pp. 85-6).

In line with Bruner (1990) and Malm (1993), Hunt (1985) asserts that genuine psychological research cannot continue to ignore the qualitative-experiential bases of symbol-making. Specifically, he argues that subjective accounts of altered states of consciousness, combined with case studies of symbolic activity can provide vital data on the nature of meaning-making, "which eludes the automatized 'syntax' of computer simulation" (Hunt, 1985, p. 239). That is, introspective, qualitative research on non-ordinary-state and related mythic-symbolic processes can provide more accurate data on semantics and creativity than can information-processing and artificial intelligence (AI) models. So, this study used narrative, case study, and Jungian-archetypal theory and methods to analyze participants' creative expression and self unfoldment. These approaches derived from psychotherapy (Jacobi, 1973; Jung, 1966; Progoff, 1976, 1981), literary analysis (Barnaby, 1990; Geiger,1983)), and language education (e. g., Moffett, 1988), and are discussed below. Such blending of ideas and methods from various fields can broaden and enrich educational research, because confining one's experience and thinking to a single discipline or cultural perspective limits one as an educational inquirer (Shank, 1987).

Metacognitive Approaches to Language Use and Learning and Creativity

Recently, theorists like Goodman (1982) and Smith (1983, 1988) have promoted *metacognitive* processes in reading and writing, viewing them as mental activities that "flow" in certain ways and can be analyzed by observing overt thoughts and behavior. One example of process-oriented metacognitive research and practice is *miscue analysis*, where reading mistakes or miscues are analyzed, and suggestions made to correct them. In this regard, Goodman (1982) calls miscues "windows on the reading process" (p. 93). Such process-oriented methods have contributed to language educators' understanding of reading and writing by helping them recognize the mind's power in navigating through spoken and written discourse. But, like cognitive approaches, this metacognitive or metalinguistic trend is still limited to the realm of ordinary waking state cognition, because it tries to link mental processes with overt reading and writing behaviors (Lê, 1984). This limitation is most obvious in metacognitivists' analysis of miscues, in their classification of reading and writing strengths and weaknesses, and especially in their suggestions for corrective "remedies" for problems in language use.

Spencer (1982) discusses the limitations of such work and the problems related to its influence in language education:

> Every new insight is regarded as a potential solution to an already defined problem, rather than a reconstruing of the total [reading] situation. [Thus] miscue analysis can become another form of error counting. The basic learning model may have been shaken up [by this approach], but I doubt if it has changed much. When we talk of educational 'problems' we condition teachers to expect 'solutions' so that the indirect relationship of sound theory to classroom practice sometimes seems disappointing. For all that they have transformed a whole generation of reading teachers, Smith [1983, 1988] and Goodman [1982] have not broken through the barrier that keeps the teaching of reading in a special educational enclave. I believe one reason for this is that their view of reading is still one of information retrieval---getting from the page what the author put there (p. 116).

So, metacognitive approaches to language education, though they have broadened our understanding of reading and writing, have not done much to address the full range of human creativity with respect to language use. And this is so because such methods remain tied to mechanistic information-processing models of language learning and performance that are based solely on waking-state cognition. In these approaches, increasing students' conscious awareness of overt reading-writing strategies is felt to enhance their ability to access information from the "database" of a text. Hence, the deeper levels of imaginal, affective, and intuitive life are ignored for a computational-mechanical view of language use that leaves students bored and alienated from their experiences with language.

Roots of Metacognitive Views on Language Use and Creativity

Metacognitive approaches to language education grew out of behaviorist and cognitivist theories, however much writers like Goodman (1982) might argue otherwise. The latter theories in turn sprung from the rationalist-mechanistic views of (Descartes (1931 [1637), Newton (1934 [1687], and other philosophers and scientists of the early industrial age, and from the later positivism of Comte (1896 [1830]). These thinkers equated human behavior and mental activity to the workings of a machine (Descartes and Newton), and saw the only valid knowledge as being social in nature and "objectively" observable (Comte) (Schultz & Schultz, 1987). So, there emerged during the seventeenth to nineteenth centuries the image of people as machines and the method by which human nature could be studied---the scientific method (Schultz & Schultz 1987), which continue into the present. Human beings are still viewed mechanistically by psychologists and educators, modern culture is still dominated by nineteenth century scientific views, and most aspects of life continue to be studied in terms of positivist-mechanistic laws and principles, despite breakthroughs in physics that offer a different perspective (see discussion on pp. 3-4 of quantum theory and subjective criticism).

As Lê (1984) states, though the metacognitive view is more encompassing than behaviorist and cognitive theories, it fails to account for the fact that readers' and writers' minds are still restricted by the range of relevance imposed on them by such an approach. This limitation becomes apparent when students are given a specific task and allowed only a certain range of performance, which is often disguised under the dictum "reading for a certain purpose," or "writing for a certain purpose." Here, in the case of reading, students are forced to perform rigid metacognitive exercises like observing how they remembered facts, searched for hidden meanings, commented on events, characters, and plots, or determined linguistic coherence in texts. Similar practices are followed by composition teachers. For example, in many language arts classrooms students are required to become metacognitively aware of specific strategies they use in doing writing assignments, such as research methods and revision techniques.

Expanding Metacognitive Techniques with Archetypal-Meditative Approaches

Readers and writers, when restricted in these ways to limited sets of tasks, lose the ability to establish their own range of relevance. They are inhibited in not being allowed to explore creatively as though on a journey, to operate "irrelevantly" (Lê, 1984) in the unlimited domain of their own conscious and unconscious processes, as when the mind wanders while writing a literary piece. Moffett (1988) refers to such exploration as "getting lost" in reading or writing. Rather than being a sign of inattention, as in hypnosis, this process suggests creative interaction between waking consciousness and non-ordinary states. It is a total engagement with the affective, intuitive, symbolic, and cognitive aspects of language use (Lê, 1984). Moffett (1988) believes that reading and writing involve transactions between texts and *inner speech*, which he defines as "an uncertain level of consciousness where material may not be so much verbalized as verbalizable" (p. 91). That is, the realm of inner speech is at least potentially available to conscious awareness if some stimulus directs attention to it, and potentially able to be put into words since it is language-congenial or discursive thought (Moffett's views on inner speech and creativity in writing will be discussed further below). Thus, students should be given the freedom to control---or follow---their own inner speech through reading and writing, however meandering their experiences may seem at times. But in the metacognitive method, where students supposedly become aware of their own mental strategies, and hence evolve into better language users, the full range of linguistic experience is not addressed. So to help them become more independent and creative language users, teachers need to recognize both normal cognitive-metacognitive operations, and affective, symbolic, and non-ordinary state functions as equally important to learning and performance.

This is not to say that educators should just stand by and allow students to wander aimlessly through various states of consciousness as they read or write, but that the full range of students' inner and outer experience with language be considered. Instead of seeing reading simply as a search for cohesion markers, key words, or thematic sentences, and writing as the skillful use of strategies, teachers need to let students discover how they "journey" with texts. For language use is also a meditative process in which readers and writers "see themselves in texts" (Lê, 1984, p. 354), and should be treated as such in the classroom (meditative approaches to writing instruction will be discussed further below). Such an approach can lead students to greater understanding of their inner "symbolic life" (Adler, 1961), which involves imaginal-metaphorical forms of experience that transcend the abstract, causalistic modes of thought promoted by Descartes, Newton, and Comte:

> Eighteenth and nineteenth century rationalism and positivism, fellow travellers of mercantilism and industrialism, could think only in terms of mechanistic causation and survival usefulness. The idea that form and patterns are a play of nature with no purpose other than their own fulfillment was utterly foreign and unacceptable to them. Yet processes of form, we have discovered in microphysics [see discussion above of quantum theory and subjective criticism] as well as in Jung's work in depth psychology, underlie the basic dynamics of both matter and psyche. Form implies pattern, analogy and even esthetics. Hence the perception and recognition

> of analogical forms requires a special sensitivity that is not ordinarily a part of our scientific training. Over and above mechanical and chemical dynamics, form patterns are expressions of symbolic correlations, correlations of analogy or similarity. Depth psychology has discovered that symbolic images and correlations are among the most powerful transmittors of energy, capable of 'moving mountains' (Whitmont, 1980, p. 7).

So, by promoting imaginal, mythic-archetypal thinking in the classroom, teachers may overcome the "catastrophic theories" (Cirlot, 1962) of Descartes, Newton, and Comte, and come to understand students' creativity and development on the path of individuation, and enrich their language arts experience.

Case Study and Psychoanalytic Approaches to Creativity

As early as the turn of the century, case studies of creative individuals led researchers (e. g., Lombroso, 1901; Nordau, 1895) to posit the importance to creativity of *primary process* cognition (the free-associative, metaphorical thinking that operates in concrete, imagistic fashion and occurs in states like twilight reverie). For instance, Nordau (1895) conducted case studies of gifted writers and artists, observing that they often fell into what he called "inane reverie." He ascribed this condition to an inability to order, alter, or control the inner flow of associations and suppress "irrelevant" ones, thus concluding that highly creative persons were subject to dominance by the "association of ideas." Around the same time, Lombroso (1901) noted that the thinking of creative geniuses did not seem to be under conscious control, and commented on the "somnambulism" of highly creative writers, whose work was often produced in twilight states.

Twenty-five years later, Wallas (1926), based on his case studies of creative individuals, posited the existence of the above-mentioned incubation stage in creative work, where creative ideas or problems are not consciously pursued, but instead, the free working of unconscious or partially conscious mental processes occurs (Wallas, 1926). And by mid-century, the psychoanalyst Kris (1952) hypothesized that creative people have a greater ability to alternate between primary and secondary process thinking than do uncreative ones. Accordingly, creative inspiration involves accessing primary process states (such as the twilight state), because primary process thought is inherently associative or metaphorical, thus making breakthroughs into new combinations of ideas or images more likely at these levels of consciousness (Martindale, 1989).

Psychoanalytically inspired creativity theories (Arieti, 1976; Ehrenzweig, 1975; Kris, 1952) describe how creative individuals integrate everyday conscious experience with the "unconscious underground" (Skura, 1980). For instance, Arieti (1976) links meditation with primary and secondary process thought. At the primary process level, an inexhaustible source of creative material that previously may have been unknown to the subject can surface through relaxation, daydreaming, external stimulation, kinesthetic experiences, or meditation, and it is up to the secondary process cognitive faculties to accept or reject these contents. And the stage in which integration of primary and secondary processes occurs, or the final phase of creativity leading to the act and object of creation, Arieti calls the *tertiary process*. In Arieti's view, the interaction of primary and secondary processes leading to integration in the tertiary process is basic to all creative work, and may *be* the process of creation (Arieti, 1976). What such psychoanalytic work can add to creativity research are further details from individual case studies about just how this integration is achieved over the course of a creative development, and how it manifests when a person is working. The present research addressed this issue by providing data on participants' integration of overt waking state (primary process) cognition and non-ordinary state (secondary process) experiences in writing. For it is important to know just what gets recovered from unconscious sources, in what form, and why, as well as which unconscious thought or which of yesterday's unconsciously noticed details emerges as tomorrow's poem or artwork (Skura, 1980). By collecting such details, the surprising exceptions to normal waking state patterns, researchers can balance the prevalent cognitive-behavioral literature on creativity with data on non-ordinary state processes and their manifestations in creative work.

A large body of empirical evidence already supports psychoanalytically based creativity theory. For instance, Kubie's (1943) work with twilight states, creativity, and memory led him to hypothesize that creative people often let unconscious processes take over without fear of losing control of a task; Lynn & Rhue (1986) and Singer & McCraven (1961) observed that creative individuals report more fantasy activity than do uncreative ones; Hudson (1975) found that creative subjects remembered their dreams more often and in greater detail than did uncreative ones; Aston & McDonald's (1985) creative subjects were more easily hypnotized than were those who were uncreative; and Wild (1965) showed that creative people are better able to shift between primary and secondary process thinking than are those who are uncreative.

These findings indicate that creative work depends to some extent on being able to tap into non-ordinary states of consciousness. Or as Martindale (1989) observes, creative inspiration seems to occur in altered states, for in self-reports, artists, creative writers, and scientists are explicit about the effortless, nonintellectual nature of inspiration. Nietzsche (1908/1927), for instance, describes the writing process as follows: "Everything occurs quite without volition, as if in an eruption of freedom, independence, power, and divinity. The spontaneity of the images and similes is most remarkable" (p. 897). Similarly, Albert Einstein, perhaps the most original scientific thinker of our time, suggests that the creative scientists are those "with access to their dreams" (paraphrased in Hudson, 1987, p. 172).

That is, those who show the highest creativity in science, writing, or other fields make use of imagery, thoughts, and feelings from dreams, twilight reverie, and other realms of experience beyond the normal waking state.

Another example of creative inspiration occurring in non-ordinary states is that of the French writer Robert Desnos, who fell into a dreamlike reverie at the slightest provocation, producing a rich flow of verbal images in the process (Beyer, 1978). Similarly, the surrealist painter Salvador Dali intentionally cultivated his paranoid tendencies, using his mental imaging abilities to access unlimited free associations among objects, and by representing them in art works suggested a fluid universe shaped according to his inner experiences (Balakian, 1959). It is just such realms of atypical experience that meditation and similar techniques are designed to access. Also, it is these realms that most cognitively based creativity theory and research ignore, as in the examples of Weisberg (1986), Gardner (1982, 1983), Perkins (1982), and Glover, Ronning, & Reynolds (1989) cited above (see pp. 21 and 30-1). As Lindauer (1983) states, "the cognitive movement has become increasingly removed from what people actually think and say about imagery (i. e., it has lost its ecological validity)" (p. 471). Moreover, since the very concept of imagery has disappeared at times from psycho-educational research, it may do so again if more valid empirical studies are not conducted (Kosslyn & Pomerantz, 1977). To address this problem, Lindauer (1983) suggests using creative people from the arts, as well as arts-related materials and settings to provide concrete examples of imaginal phenomena and resources for studying imagery. So, I took up Lindauer's suggestion, using meditation to help practicing creative writers access twilight states, which (based on their self-reports and writings discussed below) enhanced their imagery production and original language use, and provided data on the imaginal processes central to creative writing.

Meditative Approaches to Language Education and Creative Writing

According to Mayher (1990), language education is concerned primarily with developing students' ability to think and communicate, and enhancing their imaginal faculties is clearly an effective way to do so. Other language educators such as Carlton (1981), Costanzo (1990), Emig (1964), Klauser (1986), Lewitt (1986), Margid (1985), Moffett (1988), Rohman (1965), Schmidt (1987), Stewart (1972), Tashlik (1975), and Youngkin (1982) affirm this view, using ideas and methods from the world's meditative traditions to support their theory and practice. This work represents a relatively new research area in Western language education, and will be reviewed below. Some empirical and conceptual studies on meditation, creativity, and writing also have been conducted by psychologists (e. g., Progoff, 1976, 1981; Vaughan, 1979) and creative writers (e. g., Bradbury,1973 [1958]; Ginsberg, 1988) and these will be discussed as well.

Meditation as an Aid to General Creativity

To begin this review from a psychological standpoint, many researchers and theorists since the 1950s have asserted that meditation can transform various cognitive processes (for reviews see Goleman, 1988; Shapiro & Walsh, 1984; Wilber, Engler, & Brown, 1986), which has led some to conclude that the practice may enhance the specific area of creative ideation. Dowd (1989), for instance, argues that meditation may foster imagination and creativity by allowing a person to suspend the "if-then" linear patterns of cause-effect thinking, which are so ingrained in Western culture. Imagery and creativity may be enhanced by adopting a more circular form of thinking focused on associations, possibilities, and recursive patterns, instead of linear cause-effect relations and single-outcome events (Dowd, 1989). This supports the views on imaginal thinking discussed above (Blagrove, 1992; Ritsema, 1976), where the logic of dreams and other non-ordinary states was seen to differ from that of normal waking consciousness; and to the notion of feminine consciousness (Valle & Kruger, 1981), where affective and non-ordinary modes of experience supercede abstract intellectualism and linear logic.

Meditation can free the mind of longstanding cognitive patterns and allow new ones to form, for instance, when used in *progressive desensitization* (Wolpe, 1958). Here, as a person turns inward, increased awareness of thoughts, feelings, and images from the personal and/or archetypal levels occurs. These contents are said to comprise a *desensitization hierarchy* (Wolpe, 1958), or graded series of images that may be anxiety-provoking at first, but eventually are seen as harmless, because the subject is slowly desensitized to them through calm introspection. After such meditative practice, a person's free associations are especially rich in content, while at the same time being more tolerable. Thus, meditation seems to improve relaxation, and ultimately, access to various levels of the unconscious (Goleman, 1988).

Youngkin (1982) asserts that this access corresponds with increased production of slow, steady, high-amplitude alpha and theta brain waves (alpha waves of 8-13 cycles/second are associated with relaxed wakefulness, especially with eyes closed, and as discussed earlier, theta waves [4-7 cycles/second] are associated with twilight states). As for the link between alpha and theta waves and creativity, Albert Einstein, one of the most creative thinkers in recent times, appeared to live in a semipermanent alpha-theta state. EEG studies of Einstein revealed that, unlike most people, he could maintain ongoing production of high-amplitude alpha waves while solving complex mathematical problems (Vaughan, 1979).

In the altered state of meditation, the body/mind is relaxed and the right cerebral hemisphere produces imagery. The left hemisphere is active in the early meditative stages in producing silent verbalizations, but eventually right hemispheric images predominate and the normally dominant discursive activity of the left hemisphere slows down, allowing the muscles to relax (Youngkin, 1982). So, meditation enhances creativity by balancing the brainwave (EEG) output of both hemispheres, which are better able to work in synchrony (Youngkin, 1982). And EEG studies support this assertion, showing correlations between increased activity across the corpus callosum (the bundle of neurons connecting the two cerebral hemispheres) and highly creative thinking (Klauser, 1986). In light of this data, inordinately honoring the left hemisphere, which most Western educators do, ingores the fact that our great scientific and artistic achievements have been produced through the interaction of both hemispheres in mutual interaction. Moreover, ordinary people often activate this dual energy in daily life, for instance in writing poetry, where the right hemisphere produces a flow of words and keeps the rhythm of a poem going, while the left hemisphere assists in producing rhymes (i. e., those that are "thought out" and not spontaneously generated). Thus, writing is at its best when an author knows how to access the respective strengths of both hemispheres at appropriate times.

In the present study, meditation appeared to help participants balance their brain wave production, thus increasing creative access to and use of literary images and ideas. However, there is generally a block against such holism stemming from left hemispheric activity dominating that of the right. As mentioned earlier, especially in Western society, traditionally feminine, right-hemispheric functions---intuition, imaginative speculation, and so on--are typically downplayed or ignored in favor of male-oriented logic, reason, and minute categorization of nature and human behavior. The right hemisphere is constantly active in evoking images, but "too much static" (Klauser, 1986) is produced by the left hemisphere for us to notice.

In view of the discussion above, it is noteworthy that many creative breakthroughs result from serendipity, when a person is deeply relaxed (indicating increased balanced EEG production) and his or her mind is not on the idea or task at hand. For instance, this occurred in the above-mentioned case of the chemist von Kekulé (Koestler, 1989 [1964]), who seemed to experience the incubation stage of the creative process (Wallas, 1926) discussed earlier (see pp. 19-20 and 31). Creative solutions or products in any field seem to require that a person relax, and not think directly about a problem or project rather than about it, at least for a time (Dowd, 1989), thus allowing both right and left hemispheres to work in harmony. This process was effected in the present study through its meditation procedure, details of which are provided in another section.

Such relaxed non-involvement in discursive thought is developed through regular meditation practice. As Lockhart (1980) states, imagery production is enhanced through the process of "limb relaxing," which leads to inaction of the body/mind, paralysis of the will and a lowering of ego-consciousness. This state of decreased ego involvement is central to meditation training, where relaxation of the limbs is a requirement of practice. It is interesting to note that as far back as ancient Greece, the poet Pindar linked relaxation with increased imagery production: "The soul slumbers while the body is active; but when the body slumbers, she shows forth in many a vision" (quoted in Lockhart, 1980. p. 77). The term Pindar used here is not the Greek word for sleep, but one meaning"to relax the limbs." So, in ancient times it was recognized that relaxed states induce imagery or "visions." The Greeks realized that "to see the images of soul, to hear soul's speech, the limbs must be relaxed" (Lockhart, 1988, p. 77). In the East, such awareness has led to sophisticated meditative systems for enhancing imagery production, access to the unconscious, personal growth, and well-being (see, Arya, 1985; Govinda, 1991). But in the West, psychologists and educators have only begun to rediscover and examine the power of meditation to expand human potential in areas like creative writing.

Prescriptive Studies on Meditation and Creativity in Writing

One of the earliest modern discussions of the connections among writing, creativity, and meditation is by the science fiction author Ray Bradbury (1973 [1958]), whose essay on Zen and the art of composition was inspired by Herrigel's (1953) monograph on Zen archery. Zen, Bradbury says, combines work, relaxation and the meditative ability not to think, or to stop everyday cognition so as to stimulate unconscious processes. When one has practiced writing long enough, it becomes automatic, as in the Zen concept of "artless art" or "doing without doing." Concerning this process, Herrigel (1953) says that if one really wants to master an art, technical knowledge is not enough---"one has to transcend technique so that the art becomes an 'artless art' growing out of the Unconscious" (p. 10).

Bradbury compares writing to the art of Zen archery, stating that just as in the latter discipline, writers must work to get a bull's eye each time they write, without once considering the target. That is, one must write as though the universe were doing the writing. As Bradbury (1973 [1958]) says, the time eventually comes when "your characters write your stories for you, when your emotions, free of literary cant and commercial bias, blast the page and tell the truth. So, stand aside, forget targets, let the characters, your body, blood, and heart do " (Bradbury, 1973 [1958], pp. 22-3). He goes on to state that in this process one contemplates the subconscious with "a wise passiveness," which allows it to portray experience authentically. Although Bradbury does not discuss sitting meditation per se in his essay, his emphasis on relaxation and passive allowance of unconscious material to arise in creative writing relates to the meditative practices used in this study, and is a major part of Zen training.

Another professional author who addresses the links between meditation and creative writing is Allen Ginsberg (1988), who says that classical poetry is an expression of "mind awareness." Ginsberg sees such work as a process or experiment that, like meditation, examines reality and mind and is not consciously composed as poetry, but as a "purification" of mind and speech. Thus, Western poetry and the meditative practices of the East are closely related activities. Ginsberg asserts that major twentieth-century works in all the arts are "probes of consciousness"---experiments with recollection or mindfulness, with language, speech, and form. He cites the example of the Beat Generation poet Gregory Corso, who sees poetry as a probe into words like "marriage," "hair," "mind, "death," and "police," which are also the titles of some of Corso's poems. According to Ginsberg (1988), such writers take words and probe their variations, for instance, selecting death and pouring "every archetypal thought [they have] ever thought or could recollect having thought about death and lay[ing] them out in poetic form---making a whole mandala of thoughts about it" (p. 147).

Ginsberg (1988) states that this procedure requires de-conditioning of fixed attitudes so as to get to the core of one's thinking, which parallels the notion of renouncing long-standing concepts or cognitive schemas, the "letting go of thoughts" in Zen meditation practice. As one sits in meditation, watching the flow of thought forms pass through consciousness, rising, growing, and dissolving, one remains tolerant of thoughts and impulses without judgment or preconception. Such deconditioning leads to "clear seeing" or "direct perception" (Ginsberg, 1988) of, for instance, the language being used in writing poetry. Instead of treating objects or images indirectly or symbolically, one gains the ability to look directly at them, choose those aspects that are immediately striking, and record them. And in meditative traditions, such direct contact with conscious and unconscious contents is often begun by increasing one's mindfulness of the immediate environment, beginning with the breathing process. So, some forms of meditation start with breath awareness, or following the breath, for example, from the tip of the nose to the abdomen. A variation of this technique was used as part of the present study's meditation procedure, details of which are presented in a later section. Direct perception involves seeing natural objects or things "[as] symbols of themselves" (Chogyam Trungpa, Buddhist meditation teacher and poet, quoted in Ginsberg, 1988, p. 156). That is, in any given case, an object in the world is identical with what a poet is trying to symbolize. Thus if one directly perceives a thing, it is completely revelatory of the universe of which it is a part, of the "mind as it is" (Ginsberg, 1988, p. 156). Such expanded awareness is a goal of meditative practices around the world.

A prerequisite for direct perception is avoiding fixation on any given impression or image, thus letting the mind observe freely the ongoing stream of consciousness. In meditation traditions, this is the renouncing, or letting go of thoughts mentioned above, which does not mean letting go of one's whole awareness---only that part of the mind that depends on linear, logical thinking (Ginsberg 1988). So, in Ginsberg's view, meditation and creative writing are based on similar conceptions of mental spontaneity, on mindfulness and renunciation as ways to transcend repetitious, trite, or imitative work.

Like Bradbury (1958) in the field of fiction writing, Emig (1964) was one of the first modern thinkers in language education to value the meditative practices of concentration and spontaneity in composition. Emig's essay on the unconscious and writing was groundbreaking because it came at a time (the early 1960s) when rhetoric textbooks and composition guides stressed formalism and normal waking state mental processes even more than they do today. Emig (1964) states that such guides view composition as a totally conscious and "antiseptically efficient" act. Nowhere do such accounts recognize that writing involves interacting with the unconscious as organizer and energizer, and thus is often an inefficient process, even for experienced writers.

Here, like Ginsberg (1988), Emig describes the aspect of writing characterized by spontaneity, automaticity, and openness to imagery from non-ordinary levels of consciousness, quoting Gertrude Stein (1952) as follows:

> If you will write without thinking of the result in terms of a result, but in terms of discovery, it will come if it is there, and if you have anything you will get a sudden creative recognition. You won't know how it was, even what it is, but it will be creation if it came out of the pen and out of you and not out of an architectural drawing of the thing you are doing. Of course you have to know where you want to get; but when you know that, let it take you, and if it seems to take you off the track don't hold back, because that is perhaps where instinctively you want to be (pp. 159-60).

These comments are at odds with most language educators, language arts textbooks, and writing manuals with respect to the importance of unconscious processes to writing. But Emig supports Stein's views, stating that few writers admit to composing from entirely conscious sources, and offering evidence that other major authors have found accessing unconscious material to be central to their work (e. g., Kipling, 1952; Spender, 1955). And ironically, Emig (1964) also says that to reach spontaneous activation of unconscious processes, it is necessary to practice controlled "pinpoint concentration," at least for a time. This relates to the stage of one-pointedness in meditation, where the mind focuses on an object (e. g., a visual image or subvocalized mantra) for prolonged periods. As the meditator feels the benefits of concentration, he or she can transcend cognitive habits that hinder calm collectedness (Goleman, 1988). In creative writing, this is of obvious value, because as mentioned, relaxation seems to be required in all highly creative work, at least during incubation (Wallas, 1926).

Emig ends by discussing Spender's (1962) distinction between "Mozartian" and "Beethovian" creative types, offering suggestions for adapting writing instruction to the latter group's style. Mozartians, like Mozart, quickly arrange encounters with unconscious contents into finished work. Beethovians, on the other hand, are more plodding in dealing with unconscious insights and imagery, as was Beethoven in composing music. Emig (1964) claims that most students write in the Beethovian way, and suggests that teachers examine the frequency with which they assign papers or creative writing projects, perhaps lengthening the time between assignments and due dates. In this way, students can view papers, poems, and stories as evolving entities, and their non-ordinary state processes can have more latitude to function in the transactions with waking state cognition that are typical of creative work.

Like Emig (1964), Youngkin (1982) is a language educator who addresses the interplay of non-ordinary states, creativity, and writing instruction, including the added dimension of cerebral laterality. Youngkin states that the purpose of her research was to study the empirical literature in these areas to support the intuitive observations of earlier creativity theorists, and create a basis for writing instruction that maximizes student creativity. After discussing the creativity theories of Stein (1974), Coleridge (1978 [1907], and Koestler 1989 [1964], she suggests meditation as a way to enhance creativity in writing. She recognizes that meditation techniques vary, but that certain facets of the meditative experience remain constant, for instance, the increased high amplitude alpha-theta brain wave production mentioned above, and the induction of quiet restfulness. Also, as noted earlier (see p. 46), Youngkin (1982) argues that meditation enhances creativity by helping the right hemisphere form images. So, she suggests using meditation in writing instruction as a catalyst to imaginal activity and creativity in both students and teachers.

Similarly, Lewitt (1986) discusses the interplay of meditation and writing, but treats creativity differently than does Youngkin (1982), using an indirect, Zen-like approach to the topic. Lewitt addresses the links between Zen teaching methods and those of process-based composition. In Lewitt's (1986) view, Zen training and process writing share the qualities of (1) knowing what not to say at the appropriate times, (2) using correction only for those who are ready for it, and (3) an awareness that dynamic change characterizes all aspects of existence and that stasis is illusory. Also, process writing instruction and Zen meditation both seek total freedom through discipline. To be effective, such discipline must be internal, "a balancing of self between dopey laziness and paralyzing stress" (Lewitt, 1986, p. 8).

A more intensive treatment of meditation in the writing classroom is provided by Moffett (1988) (cited on p. 41), who develops a coherent theory on the interaction of meditation and language use, and original suggestions for classroom practice. In fact, Moffett is one of the few Western language educators to study the connections between meditation and writing in depth, promoting the use of meditative techniques to foster creativity. Moffett (1988) states that meditation shows students how to witness, direct, and silence their minds. So writing and meditation are naturally related, being linked by the concept of inner speech, a form of what James (1950 [1890]) called the *stream of consciousness*, the associative process of impressions that enter conscious awareness. Inner speech is more verbally distilled than is the amorphous, generalized stream of consciousness, and serves more directly than the latter as the "wellspring of writing" (Moffett, 1988). Inner speech distills not only the stream of normal waking consciousness, but a confluence of streams issuing from the senses, memory, and imaginal-affective, intuitive, and logical reflection.

Moffett's (1988) writing approach involves inner speech control, ranging from simply watching inner verbal processes, to focusing them, to suspending them altogether. This series of meditative techniques suggests a developmental sequence of teaching methods related to the composing process, beginning with the pre-verbal (watching inner speech), ending in the post-verbal (suspending inner speech), and running from uncontrolled to controlled cognition. Moffett (1988) defines writing as revised inner speech, insisting that all authoring, or original writing is a final revision of thought forms arising from the unconscious level to the realm of inner speech. In this respect, his methods are similar to the Jungian-archetypal approach to creative writing (see pp. 15-6), where images and ideas from the personal and archetypal levels of unconscious processing are seen to emerge to form a finished piece of work (Jung, 1966). Moffett's notion of inner speech gives an added dimension to the Jungian-archetypal view by showing how personal and archetypal unconscious contents are mediated through conscious verbal processing and then changed into written form.

Moffett (1988) says the following about current language arts teaching, and the value of seeing writing as revised inner speech and of using meditation in writing instruction:

> Most teaching is remedying, that is, resorting to artificial 'cures' for 'weak vocabulary,' 'ineffectual sentence structure,' 'poor organization,' and 'short, shallow papers.' [This] approach is based on the mechanistic functioning of inorganic matter instead of on the realistic way that human

> beings learn to conceptualize and verbalize, [and results in] severe problems of thinking and language which it seems only specialized drills will remedy. The causes of this colossal misdirection go back into the whole culture, beyond the education profession itself, and form another story. The point here is that we can head off a myriad of learning problems by making the rise, growth, and self-control of inner speech a central focus in curriculum. Teachers can give no greater gift to their students than to help them expand and master inner speech. Good writing will ensue (pp. 135-7).

In sum, Moffett (1988) prescribes the use of meditation to improve student writing, self-awareness, and personal growth, and compares his methods to those of preventive medicine. Moreover, he sees similarities between his own work and that of Progoff (1976), noting the connections between the kinds of writing and the conditions for writing involved in his approach to teaching and Progoff's approach to psychotherapy. Both techniques developed independently at about the same time, and Moffett is impressed that Progoff has used meditation as a method for engaging people in writing. Thus, a language educator and a psychotherapist have devised similar ways to relate meditation and writing to foster creativity and personal growth. The present study used an adaptation of Progoff's (1976, 1981) *Intensive Journal* as a way to promote inventiveness and personal awareness in creative writers. Progoff's procedure involves training participants to access the twilight state discussed above to uncover personal and archetypal unconscious material, write about it, and thus enhance creativity and personal development. According to Progoff (1976), these benefits derive from the structure of the Journal, whose main purpose is to establish and strengthen a person's integrity by reflecting mental, affective, and intuitive processes. Concerning the Journal's design, Progoff (1976) says that its origin lay in his noting the main aspects of growth in the lives of creative people, and incorporating these into specific journal sections. And so, his method can be a way to uncover creative factors and expressions in a structured format amenable to study through Jungian-archetypal analysis (Progoff was a student of Jung, the founder of archetypal analysis, and the Intensive Journal involves a form of this technique).

In the Intensive Journal, a distinction is made between "Log" and "Feedback" sections. In the Log section, an individual gathers the factual data of daily life. The Feedback section consists of five subsections: The Period Log, the Daily Log, the Twilight Imagery Log, the Dream Log, and the Life History Log. In each of these, the journal keeper records the facts of inner experience from a particular vantage point, without judging, censoring, embellishing, criticizing, or interpreting the data entered (Progoff, 1976). Of these subsections, participants in this study employed modified forms of the Period, Twilight Imagery, and Daily Logs.

As discussed above, the twilight state is conducive to producing archetypal imagery (see pp. 18-21). So the Twilight Log part of the Intensive Journal was used to record participants' production of twilight images and reactions to them. Period Logs were used to contextualize this imagery in the current life period. And Daily Logs allowed for ongoing recording of twilight and other imagery production, as well as other experiences that participants wished to note. Modified forms of these subsections provided data beyond participants' poetry, short stories, and the like, yielding information on their imagery production and its subsequent use in creative writing. As Progoff (1976) says, by working actively in the twilight state, one can reach inner depths that are hard to access otherwise. And once the Twilight Imaging procedures are learned, many creative contacts with unconscious material may be gained. Methods like those of Moffett and Progoff use relaxation, concentration, visualization and inner directedness to stimulate imagery production in writers. As discussed earlier, Progoff (1959; 1973; 1976; 1981) and other depth psychologists in the tradition of Jung (1966) argue that such imagery derives from symbolic activity at the mythic-archetypal level of consciousness, where all the unformed psychic material of humanity is stored (i. e., archetypal potentials for imagery production).

Another language educator who uses meditation to help student writers compose with greater focus, fluency, originality, and depth is Costanzo (1990). Moffett's (1988) work influenced Costanzo's notion of *meditation through writing*, which involves strengthening the bonds between students' writing and personal identity through meditative concentration. Costanzo (1990) observes that writing teachers have long sought to help students strengthen the links between their writing and self identity. And inward-directed, concentrative writing techniques that can help in this process, such as journal keeping and writing as a descent into self all stem from deep cross-cultural traditions. In the West these include stream-of-consciousness narration, Romantic and Metaphysical poetry, and Medieval Christian contemplative writing; and in the East, yoga and Zen Buddhism.

In his prescriptions for teachers, Costanzo suggests helping students *focus* by gradually shifting attention from physical to mental objects, from an external to an internal locus of awareness. When this works, the raw objects of introspection are turned over in the mind until they coalesce as an integrated idea. Costanzo (1990) says that such focusing on a single object or thought slows down the rapid flow of outer reality, so that the meditator can control cognition and claim "ownership of consciousness" (30). After focusing, writers *follow focus*, or track the movements of an image, metaphor, or thought through their minds, for instance, by free writing in a journal that runs sequentially on pages that cannot be removed, thus forcing discourse to flow unabated. And Costanzo's third meditative writing technique is *tracing*, a reflective process whereby a writer brings

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meaning into shape. Here events or experiences are examined slowly so that what might have gone unnoticed may be studied in retrospect for what it reveals about the present, thus helping to define a writer's self-concept. Costanzo (1990) also notes that meditative writing covers a broad range of styles, practitioners, and times, yet several results are common to all of its forms: clearer thinking, greater control of language use, higher states of self-awareness, and stronger connections between writers and their work, which effects were reported by this study's participants (to be discussed below).

Empirical Studies on Meditation and Creativity in Writing

One the first Western language educators to do empirical research on the links between meditation and creativity in writing was Rohman (1965). In a loosely designed classroom study, he taught *discursive meditation* as a pre-writing aid to university-level composition students. In discursive meditation, questions are asked of meditators who answer them by experiencing inner speech, imagery, and feelings. This process differs from the nondiscursive meditative methods discussed above (and used in the present research), where inner and outer verbal activity are meant to be gradually transcended through concentration. Rohman (1965) defines pre-writing as the *discovery* stage in composing when one assimilates one's subject before putting words onto paper, viewing it as an ongoing introspective process whereby writers seek subjects in a non-conscious way, yet recognize them when they see them. In his project, Rohman sought to describe the process of assimilating a subject, and create a writing course that would allow students to imitate its dynamics. Participants used three means to "imitate the principle of Pre-Writing" (p. 109): (1) journal keeping, (2) practicing an adapted form of "The Meditation," a discipline of the Roman Catholic Jesuit Order, and (3) the use of analogy.

Rohman asked participants to "collect themselves" by keeping a journal, and required daily practice without specifying length. And realizing that all stages of writing ultimately involve searching for inner knowledge, Rohman borrowed The Meditation from the Jesuits and revised it to suit his needs. Like a riddle, this technique involves asking questions of meditators, who discover the answers by looking inward and experiencing what arises. Rohman based his use of this method on the idea that creativity involves both discovering something new, and experiencing in such a way that the experience of newness originates within. He adapted this discipline so as to give participants a sense of direction in groping for a writing subject and a "puzzle" to impose on their writing problems. The third technique Rohman used to allow participants to imitate the dynamics of pre-writing was analogy, which illustrated the phenomenon of "bisociation" (Koestler, 1989 [1964]), where past knowledge is associated with present information or experience and a new synthesis emerges. From participants' self-reports, Rohman concluded that his meditative approach introduced them to the dynamics of creative response by (1) helping them produce writing that was good in itself, (2) promoting creativity in other fields, and (3) making worthwhile writing possible to more students than do imitative teaching methods. Rohman (1965) compares his techniques to those of psychotherapy, where one's desire to actualize oneself is used for mental healing. Similarly, in writing instruction, the desire for self-actualization can be used to enhance creativity and students' inner growth, which concept was used as a basis for this study.

Rohman's (1965) research on pre-writing performance and discursive meditation is related to that of Tashlik (1975), who used a qualitative approach to study the links between such meditation and students' reflective writing. Tashlik conducted a writing workshop with university students, and in its program bulletin stated that the workshop would emphasize writing as a meditative process, whereby participants could reach their own source of inner knowledge. No prior writing experience was required, and students were told they would learn a discipline that might be useful outside of school as a form of self-therapy and art. The rules of the workshop were simple---participants were to write daily, choosing an experience from that day to reflect on through writing. The researcher collected, read, and commented on the content and style of participants' writings, meeting with them twice a week to discuss their work, and her results show that, like Rohman's (1965), her participants saw the value of discursive meditation as an aid to pre-writing, with one commenting as follows:

> I'm sitting here concentrating so intently. My mind feels sharp as a bell, clear from any extraneous matters. All my attention seems as if it's centering on something. But what? I have nothing to say; yet I can't walk away from this paper. I just feel like writing and it doesn't seem to matter in the least that I have nothing to say. This never happened to me before. I write when I have to, or when I have something to say, or when I'm depressed and troubled. But I'm writing for none of these reasons now (p. 104).

This individual appreciated meditation's ability to clear her mind of discursive chatter, allowing her to focus on a calm place within. It did not matter that her mind seemed blank for a time, in fact this emptiness of mind seemed to be a refreshing change from her usual state during pre-writing. This clear, "empty" mental state relates to the notion of "Zen mind" in Zen meditation training discussed above. A goal of Zen training is to bring students to the point where they can still their minds and attain one-pointedness on a simple act like breathing, which can draw them to a greater sense of mindfulness in sitting meditation, and ultimately, in all life situations.

Another language educator who applied meditation to writing instruction, this time in a more structured empirical study, was Margid (1985), who trained six high school and college students (three females and three males) in several forms of non-discursive meditation to study the effects of these practices on inventiveness, organization, and clarity in composition. Margid met twice a week with participants for six meditation-writing sessions and taught them a different technique each time. Participants meditated before composing for ten minutes in narrative, poetic, and essay modes. Each wrote 18 pieces for the study, with three topics being assigned by the researcher and three self-generated.

Margid used a case study method to analyze results. Her analytic criteria included evidence that participants had integrated primary and secondary process modes of imaging and thinking as defined by Arieti (1976) (see pp.42-3). In addition to pieces composed during the study, Margid also obtained data from entrance and exit interviews and journals written by participants at the end of each of the study's sessions. Through her data analysis, Margid found that meditation helped promote creativity by facilitating integration of primary and secondary process functions, "the essential cognitive components of creativity" (Margid, 1985, p. iii). One sign of such integration was the fact that during meditation-writing sessions, participants wrote about painful or traumatic experiences from early life that they had repressed or forgotten until the time of the study.

For instance, a female university student in her late twenties wrote a poem on the word "visualize," describing what she called an "emotionally dramatic experience"(Margid, 1985, p. 102) that she was unable to write about prior to Margid's study. Margid (1985) concluded from the woman's journal entries that meditating on the word "visualize" allowed her to do just that---form mental images from unconscious thoughts and feelings, and articulate them through writing. As the participant said in her journal, "Perhaps I was able to let some things loose that have been on my mind for some time but could not (did not dare?) express before" (quoted in Margid, 1985, p. 102). This participant also felt that her emotional trauma had been the cause of the writer's block that had kept her from keeping a journal for some time prior to Margid's study. Similar results were obtained by participants in this study (to be discussed below).

In the course of Margid's research, other participants also wrote about formerly unexpressed events or experiences, and her analysis of their writings showed that meditation helped them to relax and lessen the anxiety that many students experience when doing writing assignments. Moreover, they showed enhanced awareness of audience, as well as greater facility with revision, establishing point of view, editing, spelling, punctuation, and formal-contextual matters. In Margid's (1985) own words, "meditation aids students emotionally and intellectually, helping them to relax, invent, organize and articulate" (p. iii). And her research is similar to the present study in that (1) participants were trained to meditate and then asked to write in creative modes, (2) participants' writings and interview responses were analyzed for synthesis of primary process (non-ordinary state) and secondary process (ordinary waking state) functions, and (3) a case study approach was used to examine data. But Margid's work is limited in at least two ways. First, she did not address the mythic-archetypal level of consciousness in her data analysis. If she had, her results may have been richer and more reflective of the deeper aspects of participants' psychic and creative processes. And second, she assigned specific, time-limited writing projects to complete in an artificial setting, which may have inhibited spontaneity and inventiveness. Instead of analyzing participants' imagery for mythic-archetypal themes, Margid studied their writings for changes in primary process skills such as word recall, predication (finding predicates related to a subject), imagery production, and verbalization (creative use of the phonetic qualities of words); and secondary process skills, namely, the ability to reflect on a subject, establish point of view, revise, spell, punctuate, edit, be aware of audience, and organize text formally and contextually.

Margid's findings were informative about how participants integrated conscious and unconscious functions to produce original writings, showing many details of how certain composing processes were enhanced through her training methods. However, turning mental, emotional, and intuitive experiences into words is not basically a function of such waking state (secondary process) intellectual skills, and (primary process) abilities related to the personal unconscious, but the spontaneous operation of imaginal, archetypal functions (Lockhart, 1980). This is evidenced by the research cited above (e. g., Green & Green, 1981; Jung, 1966; Stewart, 1986) and by the fact that in almost all cross-cultural creation myths, "the creative process is carried out through the word" (Lockhart, 1980, p. 101). That is, worldwide myths concerning the creation of the universe reflect the mythic-archetypal theme of speech or verbal processes as fundamental to creativity, suggesting that innate, universal mechanisms operate in all language use.

As Whitmont (1969) asserts, the normal waking state with its concepts and schemas is a relatively minor part of consciousness as a whole, "and in terms of dynamics certainly not the most powerful one" (p. 28). The conscious self establishes points of reference, like the logical structures of written discourse discussed by Margid (1985), but at the expense of an affective connection with non-ordinary state functions. Images from non-ordinary state sources, on the other hand, coalesce the emotional and mythic-archetypal aspects of experience, thus reestablishing conscious-unconscious links severed by overemphasis on rational thought (Jung [1966] refers to this process as *compensation*). Such imagery actually precedes concept formation, or as Whitmont (1969) states, "the basic or original unit of mental functioning is the image. Concepts are fashioned out of images through the activity of abstraction which is a thought process" (p. 28).

So, to examine participants' work in a way that largely ignored imagery from personal unconscious sources, and completely ignored archetypal imagery, as Margid did, was to overlook the primordial foundations of their writings. The present research avoided this problem by analyzing data through mythic-archetypal procedures. Also, the second problem cited above, the artificiality of Margid's (1985) time-limited and environmentally controlled way of generating writing samples, was addressed in this study by having participants write independently in any setting and mode, at any time, for as long as they chose. The latter method was closer to the actual composing practices of students, although much of their work is assigned by instructors, and so the present study's approach offered better insights into the ways students compose in natural settings.

As in Margid's research, Carlton (1981) used an empirical-experiential method to examine the links between meditation and writing. However, unlike Margid, she used a quantitative (correlational) data analysis method. Carlton studied meditation as a pre-writing aid by taking pre- and post-writing samples from members of a university writing class whom she had taught to meditate, and from a non-meditating control group (students in a writing course offered at the same time as Carlton's). During one semester, both groups read from the same texts, used journals and discussion groups to reflect on their writing, and wrote in response to identical assignments.

As Carlton (1981) states, although her findings were statistically significant, there were too many variables involved for her data to be reliable. Nonetheless, she says that her results may help stimulate further research. Carlton found that none of her experimental subjects (those who meditated) regressed in terms of pre-writing skills, while four members of the control group did. Moreover, the top gain score in Carlton's experimental group was six, while that of the control group was two. Finally, although both classes involved in the study began with an enrollment of twenty-five students, by semester's end twenty-one remained in the experimental class and only fifteen remained in the control group class. Carlton's results thus suggest that (1) meditation used as an adjunct to pre-writing enhances students' writing performance, and (2) students who meditate as a pre-writing activity find it useful in doing writing assignments.

Research Problems and Summary of Literature Review

The discussion above reviewed literature on accessing non-ordinary states such as twilight reverie and dreams to enhance creative use of imagery in writers, as well as current psycho-educational theory, research, and practice related to creativity in writing and other fields. This review reflects the research problems addressed in the present study: (1) the inability of many students and others to access traditionally feminine, inner resources such as feelings, intuitions, and imagery so as to write creatively in literary and expository modes, and (2) the commonsense approach to writing and language arts teaching prevalent in our schools, colleges and universities (Mayher, 1990), which inhibits imagination and creativity by stressing formalism and waking-state cognitive processes over development of students' inner lives, creativity, and growth toward individuation (Jung, 1966).

Vaughan (1979) discusses these issues as follows: "Most people are trained in school to use [their] rational and intellectual abilities. Individualized instruction allow[s] each [student] to learn at his or her own rate, but even this learning is geared to the acquisition of information from external sources" (p. 63). So, in most language arts classrooms, little attention is paid to students' inner world of imagery, thoughts, and feelings; and many feel a need to balance this approach outside of the classroom or in later life by learning to follow the promptings of their own psyche through meditation, guided imagery, and the like. The present study provided such alternatives to cognitively based writing instruction by training participants in inward-directed, imagery-enhancing methods, namely, a specific form of meditation (Arya, 1985) and the meditative techniques of the Intensive Journal (Progoff, 1976, 1981). As mentioned, these procedures are complementary, since both promote the production of mythic-archetypal imagery (Odajnyk, 1988; Progoff, 1976, 1981). Images that arose for participants while doing these procedures in turn were used in creative writing. The following section presents the objectives and questions derived from the study's research problems.

II. RESEARCH OBJECTIVES AND QUESTIONS

The present study's research objectives and questions addressed the problems reviewed above by offering alternative approaches to current writing instruction and analyzing their effects.

Objective 1 was to train a sample of student and non-academic writers in (a) meditation techniques of the Himalayan Institute of Yoga Science and Philosophy, Honesdale, Pa. (Arya, 1982) (described below), and (b) an adaptation of Progoff's (1976, 1981) Intensive Journal method (see pp. **-**). Research questions related to this objective included the following:

1. What influence (if any) did practicing the study's treatment procedures have on participants' creative writing abilities and performance with respect to image making, symbol use, fluidity, and the like, as measured by analysis of writings and self-reports in interviews?
2. How did participants perceive the study's treatment procedures to have affected their self-concepts and views of themselves as writers, as measured by (a) self-reports in interviews and (b) imagery/symbolism in journal entries and creative writings, using Jung's [1966] concepts of archetypes and individuation and

method of amplification ?

Objective 2 was to analyze participants' writing samples (journal entries and creative writings) from periods prior to and during the study with respect to novel imagery and symbols. Research questions derived from this objective included the following:

1. What new imagery and symbols (compared to those in pre-study writings), did participants produce in creative writings and journals, as analyzed through Jung's (1966) amplification method and notions of archetypes and individuation, and Barnaby's (1990) and Geiger's (1983) analytic techniques (described below)?
2. How were participants' self-concepts, as reflected in interview responses and writings, affected by involvement in the study (as analyzed through Jung's [1966] concepts of archetypes and individuation and technique of amplification)?

Objective 3 was to examine data from interviews with participants conducted at the beginning, middle, and end of the research period. Research questions related to this objective were the following:

1. What self-reported effects (if any) did participants note regarding their ability to express imagery, feelings, thoughts, and perceptions as a result of experiences related to the study's treatment procedures?
2. What self-reported psycho-physical effects (if any), such as increased relaxation, more even and balanced breathing, decreased blood pressure, etc. did participants notice in themselves as a result of experiences related to the study's treatment procedures?
3. If present, how did these psycho-physical effects influence participants' writing ability, imagery use, etc., based on self-reports?
4. What self-reported effects (if any) occurred in relation to participants' self-concepts as a result of participating in the study?
5. What effects on their creative writing abilities (if any) did participants note as a result of practicing the study's treatment procedures, as opposed to other writing instruction methods they have experienced, such as teacher consultation, group discussion, self-help techniques, etc., based on self-reports?

III. METHODOLOGY

Overview of Methodology

In the present study, I trained student and non-student creative writers in meditation and a form of Progoff's (1976) Intensive Journal as ways to access imagery, feelings, and perceptions. The effects of this training were revealed by analyzing participants' original writings (logs, poetry, and creative prose) and interview responses for changes in imagery production and use in writing, affect, and the like. The Jungian-archetypal methods of (1) amplification, (2) analysis of the individuation process, and 3) literary analysis, including a variation of Barnaby's (1991), and (4) Geiger's (1983) analytic techniques, were used in this process. And to structure the data I used Merriam's (1988) case study method, which included (1) a discussion of the problems that gave rise to the study, (2) a description of its context, (3) an analysis of the transactions and processes observed, (4) an in-depth discussion of the key elements examined, and (5) a discussion of the study's results, implications, and limitations. Also, I included data on my own background, as well as a description of data collection and analysis procedures and measures taken to insure validity. To enhance confidentiality, I omitted or changed identifying material about participants and their friends, relatives, and associates, and all names used in the text are fictitious. The following is a chronological outline of the procedures carried out in the study.

Chronological Outline of Research Procedures

	Phase I	
Trained participants in meditation and modified Intensive Journal method	+	Conducted pre-study interviews
Collected pre-study creative writings and journals from participants	+	Participants began meditation and Intensive Journal writing practices
	Phase II	
Analyzed participants' pre-study writings for creative language use, archetypal imagery, etc., and interview data for participants' input on these topics	+	Conducted mid-study interviews
	+	Participants continued meditation/ Journal writing practices
	Phase III	
Collected participants' Journals and other writings produced during study	+	Conducted post-study interviews
Analyzed participants' writings for changes in creative language use, archetypal imagery, etc., and interview data for input	+	Participants stopped meditation and Journal writing practices
Wrote dissertation discussing previous work on meditation, writing instruction, imagery, creative writing, etc. and the study's results, methods, implications, limitations, etc.		

Researcher's Background and Orientation

Kleine (1989) argues that self-analysis or self-perception by researchers is typically lacking in studies of writing in academic and non-academic settings. Rather than avoiding such intervention or self-involvement in the research process, Kleine asserts that writing education researchers should reject the "scientific pretenses" to which many third-person ethnographic and case study reports aspire. Specifically, we need to focus not only on our research participants, but also on our reactions to and interactions with those participants. And this view is in line with the Jungian-archetypal and meditative bases of the present study, because from these perspectives, a researcher's or analyst's actions, thoughts, images, and feelings are intimately intertwined with those of his or her participants, given the dialectical, interactive nature all phenomena. For instance, the world's meditative traditions hold that all life and energy in the universe comprise a dynamic, ever-changing unity, and that the individual human consciousness is capable of becoming one with this cosmic or universal consciousness, which views parallel the discoveries of quantum physics mentioned above (see Capra, 1988; Weber, 1987 for discussions of the links between these disciplines). So, the present study contains occasional comments on my own emotional, intuitive, or personal reactions to aspects of the results and analysis. Moreover, to provide the reader with a perspective on my background, in the next section I discuss my practical and theoretical foundations, including the growth of my meditative philosophy and practice, the development of my interest in applying Jungian-archetypal theory and methods to language education, and my writing and teaching experience.

Evolution toward Meditative Philosophy and Practice

This study was grounded in my belief that students' and teachers' personal growth and inner development are central to the educational process. Based on my own experience with growth-enhancing disciplines like meditation and yoga, I feel that these practices have vital roles to play in language education, and can be included in language arts curricula to balance the cognitive-behavioral orientation of most classroom practice. So, the present study represents an attempt to examine the interaction of meditation and creativity in writing, through the former discipline's ability to enhance access to internal processes, such as image making, intuition, and feelings.

My interest in Eastern meditative traditions began in high school, when I encountered the teachings of Zen Buddhism through the work of Alan Watts (1964), Paul Reps (1961), and others. At that time I began to see the meditative approach of Zen as relevant to my psycho-physical and educational growth. So I continued to study various schools of Eastern thought, experimenting briefly with their disciplines. Over the past ten years, I have practiced hatha yoga (which emphasizes breathing and stretching as ways to maintain psycho-physical health) and meditation more regularly, and have found these techniques to promote relaxation, balanced living, creativity, and access to inner sources of inspiration. And in the present research I used meditation, a practice readily adapted to the classroom, and a modified form of Progoff's (1976) Intensive Journal, which has a strong meditative component, as treatment procedures.

Evolution toward Jungian-archetypal Theory and Practice

Besides meditation, another key element of this study is its analysis of imagery and symbols related to the Jungian-archetypal notions of creative formulation and individuation discussed above, which are lifelong processes involving all aspects of being---sensory experience, feelings, thoughts, imagery, and intuition. Over the years, my interests evolved from an early fascination with Freudian and neo-Freudian psychology, through various existential and humanistic views, to a brief involvement with cognitive-information-processing approaches, and finally to a focus on Jungian-archetypal theory and practice. All the while I maintained a fascination with Eastern philosophy and meditation. The Jungian-archetypal and Eastern schools have many commonalities, and were used in this research as complementary approaches to promote and analyze creativity in writing.

Interestingly, my psycho-educational evolution from Freudian, through existential-humanistic and cognitive, and finally toward Jungian-archetypal and Eastern ideas roughly parallels the *spectrum of development* model posited by Wilber (1986). In this framework, personal growth is seen to move from material and psycho-sexual concerns in the earliest years of life (a major Freudian and neo-Freudian area of interest), through the experience of personal autonomy and integration and cognitive schemas related to social interaction (areas of concern for existential humanists and cognitivists respectively), and then to greater involvement with mythic-archetypal and transpersonal realms of experience (the chief concern of the Jungian-archetypal and meditative schools). At these latter levels, interpersonal experience assumes less importance and inner-directedness leading to self-realization, transcendence of ego, and expanded states of consciousness becomes a major focus of life, although social relations continue as well.

I feel that Western language education should begin to address this developmental process as an integral part of curriculum design and classroom practice. In recent decades, other educational researchers also have recognized the need to consider more than just the mental and physical needs of students, positing transpersonal models of curriculum design that include all dimensions of being (see e. g., Greenman, 1990; Landry, 1991; Lepuschitz, 1991; Henry, 1988; Swain, 1974; Vaughan, 1973). And in many traditional Eastern educational systems, like the Sanskrit schools or *pathashalas* of India, the development of the whole student is addressed, namely his or her physical, mental, emotional, and psycho-spiritual growth. But in the West, especially since the old industrial and scientific revolutions, students have become more and more isolated from their imaginal, emotional, and intuitive lives. The cognitive and the physical have been stressed in our schools at the expense of students' wholeness as sensing, feeling, thinking, and intuiting beings. As Moffett (1989) and others state, the meditative-contemplative approaches of Alchemy, Freemasonry, and Gnosticism are all part of the Western heritage, but our educational systems have ignored or suppressed these views and methods in favor of cognitive-behavioral and social constructivist orientations that neglect students' and teachers' inner experience. My ongoing involvement with inward-directed philosophies and disciplines prompted me to address this imbalance in Western language education by using a meditative and mythic-symbolic approach to creative writing in the present study.

Writing and Teaching Background

Writing has always been a great source of satisfaction for me, and for much of my life I have written either academically or professionally, starting at the elementary and high school levels, where I edited the school newspaper and yearbook respectively. I later went on to take writing courses as an undergraduate, and to write professionally. More recently, I have written extensively for course work and publication (see e. g.,Stewart, 1991; 1994a; 1994b; Stewart & Cunningham, 1993). I have found that my composing and editing have become more spontaneous and original since I began consistently practicing meditation ten years ago. Ideas and images flow more easily, and ways of combining and structuring them to form well balanced wholes are more obvious. I seem to have attained a more effortless way of writing and organizing, much like the Zen-based "doing without doing" mentioned above (see Bradbury,1973 [1958]; Ginsberg, 1988), and have offered my insights to others through the present study and related work in education and counseling.

Likewise, my teaching experience (mainly in music, with some work in reading instruction) also influenced me to use meditative approaches in this research. I taught the Suzuki Violin Method (Suzuki, 1979; Mills & Murphy, 1973) for several years from preschool through middle school, and found its Zen-influenced techniques to be highly effective. In the Suzuki Method, students are exposed to intuition-building, inward-directed practices that allow them to see learning as a natural process of inner unfoldment, and not as a teacher-dominated regimen, although teachers and parents are important, especially in the early stages of Suzuki training. As Shinichi Suzuki (1979), founder of the Method says, "to commit oneself to untiring patience and strong endurance, what we [the Japanese] call *kan*---intuition or sixth sense--is an absolute necessity in education" (p. 56).

More recently, my teaching experiences and classroom and conference presentations at the university level have shown me the interest that can be aroused by exposing students to Eastern meditative traditions and Jungian-archetypal ideas. In one language education class, for instance, I brought in a Tibetan Buddhist monk as guest lecturer, and his quiet, relaxed, and dignified bearing and delivery had a strong impact on class members, who asked numerous questions and seemed fascinated by his presence and insights. Similarly, in talks on this dissertation that I have given in university classes, and in conference presentations on mythic-archetypal and meditative approaches to language arts teaching, participants were animated and interested in discussing my theories and methods. Such experiences, and my belief in the growing worldwide need for more balanced, holistic approaches to language education led me to conduct the present study, which blends Eastern meditative techniques with the Western psychological and educational methods of the Jungian-archetypal school. It was hoped that through the study's training procedures, participants could enhance their ability to express creative imagery and ideas through writing, and grow along the path of creative formulation and individuation discussed above. Moreover, the study's blending of Eastern and Western methods of teaching and personal development were designed to offer language educators novel and practical approaches to classroom writing instruction that may be incorporated into existing curricula and lesson plans, or form the bases for entirely new programs.

Participants

Participants in this study included a fifth-year undergraduate student in English, a graduate student in language education at a large midwestern university, and two professional people from the local university community, all of whom had written creatively for a period of years prior to the study (as mentioned, in this study, creative writing is defined as work in the traditional literary genres of poetry, short fiction, the novel, the play, and/or the literary essay). Participants were naive in that they were unfamiliar with formal sitting meditation of the type taught in the study (and described below), Progoff's (1976) Intensive Journal method (see pp. 52-3), and Jungian-archetypal psychology, education, and literary analysis (discussed further below) prior to the study (as mentioned in her case study, however, one participant had taken a college course on the psychology of myth, which included some treatment of Jungian-archetypal ideas). Also, no mention was made of the study's objectives and data analysis methods during the research period. These control mechanisms helped to ensure that the results were clearly related to possible changes in participants' image-making abilities and the like, without contamination from prior experience and/or preconceptions.

Background of Participants

Caroline

Caroline was a twenty-two-year-old fifth-year senior in English education at the time of the study, and a native of a small midwestern city whose creative writing experience began in her middle school years, and consisted of poetry, short story, and journal writing. Caroline had had some exposure to Jungian-archetypal ideas and meditative practices prior to the study, but had never done formal sitting meditation or breathing exercises of the type used in this research. She was recommended to me by a former participant who had to drop out of the study due to time constraints. Caroline was described as a responsible person with an interest in writing, creativity, and meditation. She showed enthusiasm for the study, readily agreed to participate when asked, and practiced the study's meditation procedure regularly throughout the research period, but was less consistent with her log entries. Besides her Period, Twilight Imagery, and Daily Logs, Caroline's writings prior to and during the study consisted of poetry and literary essays.

David

David was a thirty-two-year-old doctoral student in language education at the time the study was conducted. He was a native of the southern United states who identified strongly with his African-American heritage and area of origin, and spoke often about the differences between southern and northern ways of life. He worked as a teacher in a university-based learning resources center at the time of the research, and had experience as a middle school teacher in his home city. David had never practiced meditation or breathing exercises prior to the study. His writings included poetry and journals, which he had composed since his middle school years, as well as his first short story. David was in a class with me, and I was impressed with a poem he had written as part of that course. So I asked him to participate in the study and he agreed readily. However, once the study began, David became concerned about revealing personal material in his logs, which caused him to edit them, thus writing less log material than other participants. Also, David did not practice the meditation procedure regularly. He provided poetry, journals, and a short story as examples of work written before and during the study.

Aaron

Aaron was forty two years old at the time of the research, a native of the midwestern United States, and a psychotherapist in his community. He had had some previous exposure to meditation, but had not practiced formal sitting meditation or breathing exercises of the type used in this study. Aaron was recommended for participation by a local poetry workshop organizer who was familiar with his work. Aaron had been writing poetry and journals since his teen years, and gave readings of his poems in the local area. When asked to participate, Aaron agreed eagerly. But during the study, he had difficulty doing his log entries and practicing the meditation procedure on a regular basis. He offered poetry and fictional letters for analysis in the study.

Amy

Amy was fifty years of age at the time of the study, and a native of the midwestern United States whose heritage was part Miami Indian, a tribe from the Ohio-Indiana area.

She was a state-employed counselor who assisted clients in finding jobs and starting new businesses in a local county. She had had some experience with meditation prior to the study, but had never practiced formal sitting meditation or breathing exercises of the type used in this research. Her pre-study writing consisted of poetry, some of which had been published, and journal keeping. Amy had been writing poetry for some thirty-six years prior to the study and had kept a journal for most of that time as well. Amy was recommended for participation by a poetry workshop organizer from the local community who published some of her work in a collection of pieces by Indiana writers (see O'Neill, 1989). Her enthusiasm for the study was apparent from the time I asked her to participate, and she did the required practices regularly throughout its duration. Her creative writing samples consisted exclusively of poetry.

Table 1

Demographic Data on Participants

Name	Age	Occupation	Meditation Experience	Writing Experience
Caroline	22	Fifth year senior in English Ed.	Some w/informal methods	9 yrs. (poetry; journals)
David	32	Doctoral Student in Language Ed.	None	15 yrs.(poetry; journals); 1 yr. (short fiction)
Aaron	42	Psychotherapist	Some w/informal methods	24 yrs. (poetry; journals)
Amy	50	State Job Counselor	Some w/informal methods	36 yrs.(poetry journals)

Table 1 summarizes participants' biographical data, and Table 2 below shows the regularity with which they did the study's meditation and log writing procedures.

Table 2

Regularity of Participants' Practice of Treatment Procedures during Study

Name	Meditation Practice	Log Writing Practice
Caroline	Regular throughout study	Irregular throughout
David	" " "	" "
Aaron	Irregular " "	" "
Amy	Regular " "	Regular "

Treatment Procedures

Meditation Training

Participants were trained in the introductory meditation practice of the Himalayan Institute of Yoga Science and Philosophy, Honesdale, Pa. (Arya, 1982; 1985), the stages of which included the following:

1. establishment of slow, diaphragmatic breathing, involving awareness and use of the diaphragm and complete filling of the lungs with each breath;
2. practice of alternate nostril breathing (Sanskrit, *nadi shodhana*, a technique used to calm and purify the nervous system in yoga and meditation traditions), which includes the following steps:
    a. exhale through one nostril and inhale through the other nostril three times (nostrils are blocked alternately with a finger);
    b. upon the third inhalation through the second nostril, exhale back through the second nostril and then inhale through the first nostril; do this three times back and forth;
    c. upon the third inhalation through the first nostril, exhale and inhale through both nostrils three times;
3. recitation of a mantra (Sanskrit word or phrase) or other short word or phrase, in silence and synchrony with the inflow and outflow of breath, for example, two mantra repetitions during inhalation and two during exhalation, for several minutes;
4. recitation of the same mantra, word or phrase without breath synchronization;
5. 1-2 minutes of breath awareness without recitation.

These steps encompass the two basic types of meditation practice---concentrative (in steps 3 and 4) and mindfulness (in step 5). In concentrative meditation, the practitioner focuses on a specific internal or external object, such as a mantra or visual form. By constast, in mindfulness meditation, the focus is on a sequence of ongoing events, such as the inflow and outflow of breath, or the passing of inner imagery, thoughts, and feelings (Odajnyk, 1988). Meditation was practiced in a cross-legged posture while sitting on a pillow or mat with spine erect and head straight, or else in a straight-backed chair. The procedure was recommended as a twice daily practice, but at least once daily was expected of each participant throughout the four-month duration of the research period. Training took place in a quiet, well-ventilated room.

Modified Intensive Journal Training

Participants also learned a modified form of Progoff's (1976; 1981) Intensive Journal (see pp. 52-3 and Appendix A for details). Regular, though not necessarily daily, practice of this procedure also was expected of each participant throughout the research period.

Data Collection and Analysis

Data Collection

Data collection procedures included (1) collection of representative pre-study samples of participants' creative writings in poetry, short fiction, and the like, as well as all such writings produced during the study; (2) collection of Period, Twilight Imagery, and Daily Logs produced during the study, and (3) tape recording of interviews with participants before, during, and after the research period. So, to enhance internal validity, "triangulation" of data was accomplished by using three sources: creative writings, logs, and interview responses (Merriam, 1988). All writings (except Period, Twilight Imagery, and Daily Logs) were not generated for the study per se, so the relevance of the study's results to real-life teaching and learning situations was reinforced. Interviews were conducted in participants' homes or offices or in my home, thus providing relaxed, informal settings where they could feel free to express their opinions and feelings about the treatment procedures and their possible effects.

Data Analysis

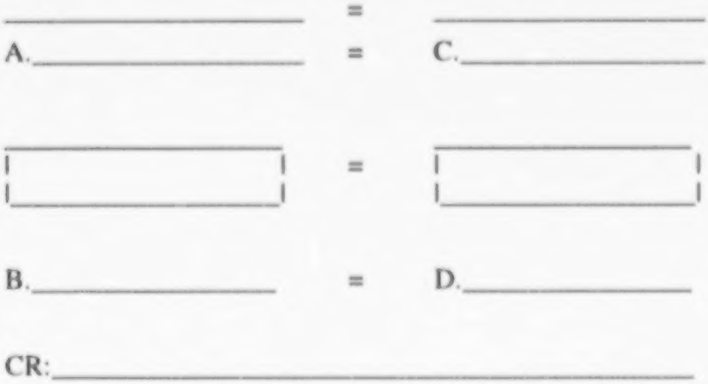
Amplification of Written Data

Participants' writings and interview responses were examined using the Jungian-archetypal method of amplification, and concepts of creative formulation and individuation discussed above (see pp. 25-30, 15, and 9-12 respectively). Also, Barnaby's (1991) approach to literary analysis and Geiger's (1983) metaphor analysis system were combined to form a diagrammatic framework for highlighting parts of these amplifications.

Diagrammatic Method Used to Analyze Certain Writings

Barnaby's (1991) technique is most applicable to the novel and short story, but may be used to analyze poetry or other literary forms as well. Through it one can study the interface between the meaning of motifs as they exist in a literary text, and as they relate to broader mythic-archetypal symbols and dynamics (Barnaby, 1991). Barnaby's approach is based on mythic-archetypal themes as they appear in dreams and literature, since both of these media (1) are psychic phenomena, (2) have narrative structures, (3) are compensatory to consciousness (i. e., both express the neglected, undifferentiated, unconscious aspects of the psyche, thus balancing the normal emphasis on waking state cognition), and (4) have a collective significance that transcends the individual dreamer or author, that is, both reflect pan-human themes common to the mythic-archetypal level of the unconscious discussed above (Barnaby, 1991).

Diagramatically, the modified version of Geiger's method looks as follows:



The paragraphs below explain the anatomy of this diagram and relate it to elements of Barnaby's (1991) approach. Then an example is given to show how this framework was used in some cases to analyze participants' creative writings.

The top left-hand line, lines A and B, and the box between A and B delimit the images to be analyzed, or the specific motifs as they exist in a given literary text (Barnaby, 1991). The top right-hand line, lines C and D, and the box between C and D delimit the mythic-archetypal meanings related to these images. The equals signs indicate that the textual images on the left of the diagram are equivalent to the meanings on the right. And the line labelled CR stands for "comprehensive relationship," which combines these images and meanings into a comprehensive statement that further demonstrates the connections among them. The steps to be used in conducting such an analysis include the following:

1. Extract the desired symbolic/metaphoric images from a given writing sample.
2. Determine the overall theme or motif within the sample that these images reflect.
3. Place the overall textual theme/motif on the line above A and B.
4. Place the chosen images in their proper order on lines A and B; and in the box between A and B include any necessary connecting phrases or images.
5. Determine the overall mythic-archetypal thematic meaning of these images and phrases.
6. Place that mythic-archetypal theme on the line above C and D.
7. Determine the individual mythic-archetypal meanings of the above-mentioned images and phrases and place these on lines C and D, and any needed connecting images or phrases in the box between C and D.
8. On the line labelled CR, write a comprehensive interpretation of the elements described above.

The following example, from "Merlin and the Gleam," by Alfred, Lord Tennyson, will demonstrate how this method was applied:

Call your companions,
Launch your vessel,
And crowd your canvas,
There on the border
Of boundless Ocean,
And all but in Heaven
Hovers the Gleam.
And, ere it vanishes
Over the margin,
After it, follow it,
Follow the Gleam. (quoted in Snider, 1991, pp. 39-40)

Here, the sea journey refers to Jung's (1966) notion of the trip we all take through life toward completion of the mythic-archetypal Self, or journey of individuation. The speaker in this excerpt asks the young mariner to follow the same course he has taken---an archetypal voyage from and back to the maternal sea, symbol of the unconscious, "where all opposites are ultimately joined" (Snider, 1991, p. 40). And according to Tennyson, the Gleam "signifies the higher poetic imagination" (quoted in Snider 1991, p. 39).

So, using the above framework, the metaphoric-symbolic or mythic-archetypal "apparatus" of this piece looks as follows:

Journey by sea = Journey to complete the Self

A. On the boundless ocean. = C. In the maternal sea/unconscious.

Call your companions,
Launch your vessel,
And crowd your canvas [to] = where opposites are joined,
travel on a mythic-archetypal
journey to

B. Follow the Gleam = D. express the poetic
imagination

CR: On the boundless ocean, travel (express yourself poetically by tapping into the unconscious) to join the opposites (good vs. evil, animus vs. anima, etc.) and thus realize the archetype of the Self, or attain individuation.

In certain writing samples, this method helped to bring the meaning of participants' imagery and symbols into clearer focus, revealing changes in personal growth and creative use of imagery prior to and during the study.

As McCully (1987) observes, creative people seem to have special access to symbol-making abilities, and these may be revealed through metaphor/symbol analyses like those used in this research. These procedures showed participants' use of images and symbols as they reflected Jung's (1966) typology of archetypes involved in creativity and self-actualization. That is, using Jung's concepts of individuation (Hall & Nordby, 1973) and creative formulation (Jung, 1966) and method of amplification (Corrington, 1987; Hall, 1982) discussed earlier, as well as the above procedure (in some cases), mythic-archetypal themes and relationships in participants' writings were elicited and related to (1) their personal growth and creative development prior to and during the study, and (2) changes they may have experienced and reported during the study regarding self-concept, overall sense of well-being, image-making, notions of their own creativity, and evolution toward integrated, androgynous forms of writing and being (Valle & Kruger, 1981).

Concerning the Jungian-archetypal view on individuation, or development of the archetype of the Self, Aziz (1990) quotes Jung as follows: "The beginnings of our whole psychic life seem to be inextricably rooted in this point, and all our highest and ultimate purposes seem to be striving towards it" (p. 22). And as mentioned, this notion of human destiny as an effort toward oneness with a greater Self or consciousness is common to all the world's meditative traditions (Odajnyk 1988). So, through writing and formal meditation, this study combined Jungian-archetypal theory and methods with ideas from age-old meditative disciplines in seeking to understand participants' creativity and personal unfoldment. Its more unique aspects involved examining these processes in relation to (1) twilight imagery production, creative writing, personal, cultural, and archetypal symbolism, and the individuation process as potentially interactive phenomena, and (2) their applications to the area of writing instruction.

Analysis of Interview Data

Interviews were conducted using several open-ended questions (see Appendix B). As in the writing analyses, I studied participants' responses in relation to their use of mythic-archetypal (and in some cases, personal and cultural) imagery and symbolism. Moreover, as with their writings, I related interview data to changes in participants' views of themselves as individuals and writers using the Jungian-archetypal notions of creative formulation and individuation (Jung, 1966) and method of amplification (Jacobi 1973). Instances of mythic-archetypal, personal, and cultural imagery and symbolism were excerpted from interviews and then related to similar instances in writing samples, occasionally using outlines, summaries, illustrations and graphic diagrams like the analytic framework described above. Also, participants' pre-study views on their use of imagery and symbols and general writing abilities and techniques were presented and compared with any self-reported changes they experienced regarding these factors as a result of doing the study's procedures. Finally, I examined participants' views on how the present study's procedures differed from those of their previous writing instruction .

IV. CASE STUDIES

The case studies below contain the following: (1) Jungian-archetypal analyses of participants' creative development and individuation processes as revealed in images and symbols from interview responses and writings, (2) participants' pre-study reports on their creative writing techniques and abilities as well as mid- and post-study reports on experiences during the study related to these factors, (3) participants' mid- and post-study reports on physical, mental, emotional, and intuitive changes experienced during the study, and (4) their reports on how the study's procedures differed from previous writing instruction. In these studies, connections among interview responses, Period, Twilight Imagery, and Daily Logs, and creative writings are examined to show how the images and symbols participants used to describe themselves and their writings in interviews and logs related to those used in their creative work. And after these analyses are presented, the motifs and feelings that participants expressed orally and in writing are summarized with respect to their evolving personal mythologies (Feinstein & Krippner, 1988). In this way, a holistic picture is revealed, including both representations and interpretations of the creative process and the self, and their realization through actual composition.

As Adler (1961) states, in writing case studies using amplification as an analytic procedure, a researcher does not give a point-by-point account of the entire corpus of interview, written, or graphic material, but instead describes the continuity of an individual's imaginal and mythic-archetypal processes, "to give an 'autobiography of the unconscious,' so to speak" (p. 6). Moreover, as mentioned, in the process of amplification, metaphors or symbols are seen as "living" in that they possess an abundance of meaning, and reflect normally inexpressible unconscious contents more powerfully than do other means like quantitative analysis (Adler, 1961). With this in mind, like Adler (1961) I hope to have shown the following through the case studies below: (1) the practicality of Jungian-archetypal theory and methods, that is, to what extent they relate to an individual's creativity in writing and path of individuation or self-realization (in Jungian-archetypal terms, creativity and individuation comprise one and the same process, but they are divided below based on the nature of this study's interview questions), and (2) the relevance of Jungian-archetypal theory and practice to the fields of language education and creativity research.

Overall, the studies are arranged by age level, with the youngest participant being discussed first. In addition, sections are categorized as follows (note: the texts of the study's Pre- and Mid- and Post Study Questions are contained in Appendix B on page 374):

1. Jungian-archetypal amplifications of imagery and symbols used in interview

responses, including comments on the creative writing process (i. e., those on Pre-Study Question 1 and Mid- and Post-Study Question 1), and remarks on the individuation process (i. e., those on Pre-Study Question 2 and Mid- and Post-Study Question 2);

2. Jungian-archetypal amplifications of imagery and symbols used in creative writings; and

3. Discussions of interview responses beyond the symbolic/metaphoric comments analyzed in (1) above, including comments on the creative writing process (those on Pre-Study Question 1 and Mid- and Post-Study Question 1), comments on self-concept, general emotional state, and the like (those on Question 2 of the Mid-and Post-Study Questions), and comments comparing this study's procedures with those of participants' previous writing instruction (those on Question 3 of the Mid- and Post-Study Questions).

Additional remarks, those in response to Question 3 of the Pre-Study Questions and Question 5 of the Mid- and Post-Study Questions, were analyzed according to how their content related to one of the above categories, and included in the sections where they fit most appropriately.

Case 1: Caroline

Jungian-archetypal Analysis of Imagery and Symbol Use

Amplification of Imagery/Symbols in Interview Responses on the Creative Writing Process

During her last interview, in response to the question on experiences during the study concerning imagery and symbol use in writing (see Question 1 under Mid- and Post-Study Questions), Caroline said the following:

> Four years ago I had a class on psychology of myths, and we did a paper investigating different *archetypes*. We talked about focusing on use of Jung and Greek archetypes particularly, of the gods and goddesses, and how those play out in our life---how we saw those. And I played with that again recently [i. e., during the research period], particularly the use of archetype *Hestia*, archetype of the hearth and the home, the main symbol [of which is] a *flame*. And that was some difference [in Caroline's imagery production, compared to that of the pre-study period]---that [image] coming back up [several years after her initial exposure to the Hestia figure]. It focused that aspect very much---that kind of recurred (unless otherwise noted, all italicized words in interview responses represent emphases made by the respondents themselves).

Caroline made the mistake here of referring to Hestia as an archetype instead of a mythic image *reflective* of an archetype, or innate potential for symbol-making (some writers, e. g., Bolen [1985], refer to symbolic figures like Hestia as archetypes; but in the traditional Jungian-archetypal view this is imprecise). However, her description of her experience of the Hestia image showed a precocious involvement with her inner symbolic life (discussed above) or mythic-archetypal processes, which Jungian-archetypalists have found to be of greater interest to people in midlife and old age than to those of Caroline's youth (Adler, 1961).

As Caroline stated, Hestia was the Greek goddess of the hearth, or more specifically, of the fire burning on a round hearth. She was not represented in human form, but was felt to exist in the living flame at the center of the home, temple, and city (Bolen, 1985). Caroline said she found "the image of Hestia particularly interesting," and continued discussing the goddess as follows:

> Even though she would be considered the *typical* archetype of women, the housewife, and considering women are...their place is supposed to be the *home*, and that would seem to follow very much along the lines of patriarchal *ideas*. *However*, Hestia was a virginal goddess and so was never penetrated by man, and she was one of three virgin goddesses [in Greek mythology]. And so [that] kind of *undid* that patriarchic image [i.e., the stereotype of woman-as-housewife or 'keeper of the hearth']. And also, she doesn't really have a *figure* as a *form*. Her symbol is *a flame*. There's hardly any pictures of her as a person, considering they [the Greeks] didn't *see* her as a person, she was a *flame*. And I *like* that image of the flame, but [one] that is within yourself, going beyond the patriarchal image of the [family] home. To me, it's kind of important to return to *the home* in each one of us---that center which is ourselves, which I believe *Hestia* represents---a much *stronger* female, [which] gives a lot more powerful image than otherwise would be aligned with her. And I find that fascinating.

These comments reflected a great deal of self-analysis, inner directedness, and understanding of the subtler meanings of the Hestia symbol on Caroline's part, as treated in Jungian-archetypal theory. Because she went beyond linking Hestia with externally oriented, socio-cultural notions of hearth, home, temple, and city to the "image of the flame, but [one] that is within yourself," or "*the home* in each one of us---that center which is ourselves."

This correlates with the Jungian-archetypal idea that for the Greeks, Hestia was both a spiritually felt presence and a sacred fire providing light, warmth, and heat for cooking (Bolen, 1985). Moreover, Hestia shares the trait of "focused consciousness" with the other two virgin goddesses associated with her, Artemis and Athena. But unlike these figures, Hestia is inward-directed in her focus. Externally oriented Artemis and Athena focus on reaching goals or implementing plans, whereas Hestia concentrates on her inner life. "For example, she is totally absorbed when she meditates" (Bolen, 1985, p. 110). Considering Hestia's connection with inward-directed attention or focused consciousness , it is noteworthy that Caroline used the phrase, "it focused that aspect very much" when speaking about her experience of the Hestia image (see first interview response above).

Thus, in Hestia, Caroline evoked the image of a goddess who strongly reflected her own personality orientation and inspired her in creative writing. For as she said in her pre-study interview, Caroline felt she was "very much of an *introvert*," a predominantly inward-directed personality type. Like Hestia, she *focused* on "her inner subjective experience" more than on external rewards and goals, which went along with her interest in Cameron's (1992) creativity enhancement method mentioned above, and her involvement in the present study. In addition, Caroline's ability to evoke a lot of concrete imagery (to be analyzed below) while doing this study's procedures also supports the notion discussed earlier (see p. that the introverted type is Platonic in being mystical, spiritualized, and oriented toward perceiving in symbolic forms (Singer, 1973). Moreover, Caroline's Hestia imagery may be related to her interest in meditation, the very practice she was doing at the time the image recurred. For, based on Hestia's nature as presented in mythological texts, "she is totally absorbed when she meditates" (Bolen, 1985, p. 110).

As mentioned, Caroline's evocation of the Hestia image showed a precocious concern with the symbolic life (Adler, 1961). And in the Jungian-archetypal view, such interest is central to the processes of creative unfoldment and self development, since the raising to consciousness of deity images is a central task of the individuation process (Saul, 1990). For instance, in the study by Saul (1990) discussed above (see pp. 11-2), images of Greek deities and the Sumerian goddess Inanna (an archetypal figure analyzed below in the case of Aaron) were used in a university course to explore their influence on women's creative expression and individuation, and found to be important to these processes. As in Caroline's above-mentioned course, Saul's students (from the English and women's studies departments) reflected on the interplay between deity symbols and images and their own experience. And as I did in this study, Saul (1990) analyzed interviews and writings for evidence of individuation, so as to develop teaching methods that fostered this process. Through her case studies, she showed the value of goddess images to women students, as does the present analysis of Caroline's Hestia image.

Saul (1990) states that a deity's gender was key to assessing its power in her participants' lives, adding however that this idea has not been explored much by educators. The present study engaged in such exploration of deity and other archetypal imagery and symbols in the lives of female and male, student and non-student creative writers, thus helping to fill the need for work applying Jungian-archetypal theory and practice to language education and creativity research. For Caroline, this process bore fruit in her use of the Hestia image in interview responses and writings---as she said above, "To me, it's kind of important to return to *the home* in each one of us---that center which is ourselves, which I believe *Hestia* represents---a much *stronger* female, [which] gives a lot more powerful image than otherwise would be aligned with her." Like Saul's students, Caroline gained strength, creative inspiration, and empowerment from using a strongly feminine deity image like Hestia in her life and writing. Or in the words of Saul (1990), it "allowed [her] to define [her] own womanhood in new and growthful ways" (p. 19).

Amplification of Imagery/Symbols in Interview Responses on the Individuation Process

Other imagery that Caroline evoked immediately after doing the study's meditation practice may be related to the feminine archetypal symbol of Hestia discussed above, and to Caroline's overall individuation process, for example, that described in the following excerpt from her mid-study interview (a response to Question 1 of the Mid- and Post-Study Questions).

> I tapped into something else, maybe something as simple as a *bed*, and I start writing about this bed, and it leads me totally into something else...talking about a story...somebody was sleeping in a bed and then they go off.

An important symbolic sphere in which the feminine-maternal characteristic of *containing* and *protection* are emphasized includes nest, cradle, *bed*, ship, wagon, and coffin. In the case of the bed, Caroline's twilight image, the connotation is of the bliss of sleep or immersion in the unconscious (Neumann, 1970).

So, in part, Caroline's bed image symbolized her desire to access unconscious contents; and she expanded on this image as follows.

> I did that this morning [i. e., produced a series of images] The first image that came to mind was a stream, and I saw this stream really clear, and the grass around it and everything, blue skies. The next image I see is a bed with a quilted comforter, and this story comes through about this kid who didn't want to get up, and he's been a delivery boy since he was six, and at that point he was sixteen, and it just went off like that. And I find it funny how that happens.

Here Caroline went from the image of a stream "with grass around it and blue skies" to "a bed with a quilted comforter" from which "a kid" (who happened to be a delivery boy) "didn't want to get up." In this excerpt, the seemingly unrelated images of stream, and bed-comforter-delivery boy, actually have a subtle link that may be revealed through Jungian-archetypal analysis. Specifically, both of these symbols have an androgynous quality. In the case of the stream, the traditionally feminine symbol of water and the traditionally masculine aspect of motion are combined. Because water is undifferentiated and elementary, containing male aspects along with the maternal, and so, moving waters like streams are bisexual and seen cross-culturally as fructifiers (a traditionally female role) and movers (a traditionally male role) (Neumann, 1970). And similarly, the "bed with quilted comforter," a strongly feminine-maternal-protective image (especially since the comforter adds a touch of containment to the already protective image of the bed) held a "kid who didn't want to get up," a male image, which represented Caroline's youthful, masculine-assertive side---the kid or boy---having trouble moving into the world of normal waking consciousness and activity---getting up from bed to do his deliveries. For Caroline, this meant moving from the protective comfort of her current life (the bed) and projecting her animus-related qualities into the world through teaching (delivering).

So, both the stream and the bed-with-comforter-and-boy reflected androgynous qualities, as well as inner conflicts about her move from the relative safety and security of the student life to the unknown hazards of teaching in the world (she planned to be an English instructor). Because in response to Question 2 of the Mid- and Post-Study Questions, she said the following:

> With my student teaching I usually get so uptight. When I first started this [participation in the present study] I was finishing up my schoolwork, and stressing out about it being the last semester of classes, and getting things done, and getting real stressed about whether I was going to grad school, and I don't know where I'm moving to, and then student teaching [from mid-study response to Question 2 of the Mid- and Post-Study Questions].

Moreover, the fact that the figure in the bed was a delivery boy relates to the symbol of the messenger, teacher, or disseminator of information, the role Caroline was about to begin after graduating from the university (a few months after the end of the research period). In mythology this quality is represented in figures like the Greek god Hermes, known as "bringer of dreams" (Shorter, 1987) or "messenger of the gods," who acts as intermediary between the gods (an individual's archetypal potentials) and the outside world of waking consciousness, as well as an agent of change. In this respect, Caroline's delivery boy image reflected apprehension or inner conflict both about her upcoming role as teacher and about other changes going on in her life at the time of the study.

The conflict in Caroline's inner life also was demonstrated in the following quote from her response to Question 2 of the Pre-Study Questions:

> It's kind of strange to be an optimist and at the same time to feel very unconfident about your own place in the world, and how you fit. That's something I've been working on for the past two or three years. And a lot of times I'll feel small, feel very shy, very insecure, as if I was three of four again. But overall I'm an optimist, and very even-tempered, very excited. I'm not really an outgoing person, I'm very much of an *introvert.*

As with the images above, these remarks showed Caroline's ambivalence about becoming a teacher, and perhaps about her lesbian lifestyle. Her self-proclaimed introverted personality ("I'm very much of an *introvert*") reacted to seeking a career that involves a great deal of social interaction ("A lot of times I'll feel small, feel very shy, very insecure").

Such conflicting tendencies are the stuff of poetry, according to the Jungian-archetypal literary critic Bodkin (1974 [1934]). In Bodkin's view, the major mythic-archetypal pattern in poetry is always one of conflict, consisting of opposing emotional tendencies that are liable to be stimulated by the same object or event, "and thus conflicting, evoke an inner tension that seeks relief in the activity either of fantasy, or of poetic imagination" (p. 23). Bodkin also argues that such conflicts arise from an ambivalent attitude toward the self, which Caroline showed in the comments above. From this perspective, the opposing tendencies of self-assertion (reflected in her desire to be a teacher) and submission (her introversion) are like those found in tragedy. Bodkin (1974 [1934]) describes such opposition as follows:

> The self which is asserted is magnified by that same collective force [the mythic-archetypal level of the unconscious] to which finally submission is made; and from the tension of the two impulses and their reaction upon each other, under the conditions of poetic exaltation, the distinctive tragic attitude and emotion appear to arise (p. 23).

In Caroline's case, her pre-study poetry and creative prose mirrored her inner (imaginal-emotional) and outer (social and relational) conflicts (to be discussed further in the section on archetypal analysis of her writings). But her creative work often failed to rise above the level of highly personalized issues--problems with lovers and the like. So, in terms of Bodkin's theory of literary inspiration, prior to participating in the study, Caroline had not attained the state of "poetic exaltation" that she could have if she had forgotten or transcended herself, creating mythic-symbolic conflicts in which she renounced her inner issues and submitted to "Fate, or Truth---by whatever name we designate the collective wisdom of the race or group [the archetypal level of image-making]" (Read, 1967, p. 131).

In the Jungian-archetypal view, such submission is the major mechanism of the creative imagination, of the formative will in a poet's unconscious (Read, 1967). However, poetry and other creative writing does not consist only of mythic-archetypal patterns of drama or action, but also of a personal style, which gives such work its distinctive verbal appeal, or sense of "musical delight" (Read, 1967). In Caroline's case, practice of meditation seemed to enhance her contact with unconscious archetypal sources, as shown in her mythic-symbolic comments above. In this way, her growth toward individuation also was accelerated, and her creative writing became more reflective of archetypal patterns of human interaction and inner growth (this process will be discussed further below in connection with Caroline's writings) .

Amplification of Imagery/Symbols in Creative Writings and Logs

Amplification of imagery/symbols in creative writings.

As samples of her creative work, Caroline provided poetry and a literary essay written over a three-year span prior to the research period, as well as one poem written during the study. There are marked differences between Caroline's pre-study work and that produced during the study, which will be discussed below. The first pre-study poem she included in her sample (written when she was nineteen), called "I Have Learned," expressed feelings of insecurity. It contained almost no concrete imagery or symbolism, and so, from the Jungian-archetypal perspective, reflected an overly intellectual (non-metaphoric-symbolic) state of being and knowing in terms of creative expression and personal growth. However, the poem showed much concern with shadow-related issues, that is, with the more negative or problematic feelings and thoughts that Caroline had at the time, and as such signalled the beginnings of a healthy ability to express difficult emotions and experiences through creative writing. As Jung says, "one does not become enlightened by imagining figures of light, but by making the darkness conscious. The latter procedure, however, is disagreeable and therefore not popular" (quoted in Abrams and Zweig, 1991, p. 4). And with Caroline, despite its unseemly nature, the shadow archetype was being addressed quite openly in the above-mentioned poem, as shown in the following lines:

All this and more I have learned,
to know and seek out the bad within myself,
that I may hate it,
that I may destroy it,
and thus participate in the destruction
of my own self.

Although these words may sound ominous in terms of Caroline's mental stability at the time they were written, the outcome of such encounters with one's inner impulses and feelings can be and often is psychic transformation and increased creativity in writing or other fields. As the poet Robert Bly says, the individual who has "eaten," or encountered and dealt with the shadow has a calm demeanor and "shows more grief than anger. If the ancients were right that darkness contains intelligence, nourishment and even information, then the person who has eaten some of his or her shadow is more energetic as well as more intelligent" (quoted in Zweig & Abrams, 1991, p. 270).

The second pre-study poem that Caroline offered for analysis, called "Choices," was written just one month after the piece discussed above, and continued to address shadow-related issues while containing more concrete imagery:

I hear myself in the dark
Wandering, yelling out loud
To the silence that remains
What am I doing here?!
I hear myself arguing
with a voice that knows no bounds

neither high, nor low,
Masculine nor feminine.
"I don't want this"! I cry.
"I'm sorry, my child," the voice responds
From beyond the walls that enclose me.
"Know this, all pain exists for your understanding.
You are as you desire to be,
No more, no less.
"But know this too, my child
There is no rest for the soul that seeks.
Curiosity can be a burden far greater
Than any child's image of hell."
"I don't want this," I cried once more.
From the depths of caverns I did not know, echoed
"The choice is always yours....."

This poem's images are presented below, preceded by their interpretations:

1. failure to recognize, spiritual dullness, morally underdeveloped condition---dark/darkness;
2. spontaneity and innocence--child;
3. impotence, delay, a limiting situation--walls;
4. unconscious processes---caverns.

Based on these meanings, Caroline may be said to have felt innocent (childlike), helpless (in "the walls that enclose me"), and ignorant (dark) in the face of experiences arising from her unconscious ("the depths of caverns") at the time the poem was written. But from the Jungian-archetypal standpoint, the fact that the piece contained *some* concrete imagery showed that Caroline was moving toward addressing her inner symbolic life more directly than she had in the earlier poem, "I Have Learned," written just one month before. Moreover, the image of "a voice that knows no bounds neither high, nor low, masculine, nor feminine" reflected Caroline's budding awareness of the androgynous, transpersonal aspect of her inner nature, and of the archetype of the Self or individuation, toward which she was striving.

In another poem (untitled), written one year later when she was twenty, Caroline continued to express shadow-related imagery and feelings, describing the protagonist (herself) as America's "daughters" and "sons," as "trash," "garbage, reaking of urine and sweat," and the like. Here she identified with Mexican migrant workers, the unemployed, the aged, and other "untouchables." Such images reflected Caroline's inner turmoil at the time of composition, with the vast majority reflecting the theme of refuse in connection with social marginality, of people "rotting away in human landfills." As did the poems discussed previously, this piece showed Caroline's continued willingness to meet her shadow side and express the feelings of self-doubt and alienation that typically relate to this archetypal influence. But in identifying herself with American culture at large, or at least its more downtrodden members, she went beyond personal shadow-related issues to a connection with the collective shadow, which is commonly called evil. Unlike the personal shadow, which offers hopeful signs when engaged by moral effort, the collective shadow is not affected by rational thinking and so can leave a person feeling utterly powerless.

This feeling also was reflected in the following comments from "The Blind Puppet," an essay Caroline wrote two months after the poem above: "I knew that the Church believed homosexuality is immoral and sinful; but that didn't disturb me too much. I simply came to disagree with the Church's position on the issue." In this piece Caroline detailed her relationship with her first lesbian lover, describing "an illness that had been growing inside of [her, i. e., Caroline], " namely, a sense of inadequacy, lack of control, and loneliness, which she felt as a "very naive, worldly innocent, socially immature sixteen-year-old." The young woman who became her lover also "felt completely without control of her life," but unlike the passive, naive Caroline, she "sought to control others anyway she could" to alleviate her insecurity.

Caroline went so far as to describe her former lover in clinical style as "a sociopath, or an antisocial personality [who] felt such an immense loss of control over her own life at a very young age that, for all her life, she attempted to gain that control by continually controlling others." Caroline then said that at the time she wrote "The Blind Puppet" she was using this woman as a "source of comparison for undesirable characteristics." This amounted to *projecting the shadow*, or finding in the lover certain traits that she was denying or repressing in herself. In such projection, another person inevitably will be described as having just those undesirable traits that a one fails to see in oneself, but which dog one's every step (Singer, 1973). But the creative writing process seemed to help Caroline address her shadow side more directly, for as she wrote at the end of "The Blind Puppet," "Frequently anymore, I feel pity for Diana. I can no longer degrade her, knowing that she was only sick."

However, this piece, and many others discussed in this section, failed to rise above the level of highly particularized narrative on specific interactions with lovers and the like, often sounding like verbatim transcripts of therapy sessions or assessments, instead of having the pan-human appeal of work with archetypally based images and themes. For instance, consider the excerpt below from "The Blind Puppet," which contains Caroline's diagnosis of her ex-lover's condition:

> An antisocial personality will not learn, will not change, and the only effective means of behavior modification that works for these sociopaths is long-term confinement. Upon release, though, the person returns to previous methods of control, freed from the external governing structure. The disorder occurs at an incredibly rare percentage among women---one in every several thousand.

This text sounds so clinical it could have come from the DSM-III-R (Diagnostic and Statistical Manual of Mental Disorders) (1987), a guide used to diagnose psychological problems, being highly technical or rhetorical, and seeming out of place in a literary essay. Caroline recognized her tendency to write this way in the following lines from the same essay: "I would write in my journal to express on paper what I could not express verbally, [and] the style of my writing tended to be very newsy, objective and journalistic, rather than emotional or highly personal."

Read (1967) discusses a similar tone that crept into a poem by Samuel Taylor Coleridge, and the poet's resulting fear that the work sounded too prosaic: "[Coleridge had] a fear that he may be deprived of the capacity for poetic utterance by an indulgence in 'abstruse research,' that spontaneity may be endangered by reflection" (p. 130). This seemed to be the case for Caroline, where an excessively academic or rhetorical tone dominated much of her writing in "The Blind Puppet" and other works. However, as will be seen in a poem written during the research period and in some poetic excerpts below from her Daily Logs, Caroline's work during the study showed more spontaneity and a greater ability to flow with her inner image-making process, which she attributed largely to doing this study's meditative procedures.

In a poem written about eight months after "The Blind Puppet" and just four months before the research period (when she was about twenty-two), Caroline continued to express strong shadow-related feelings. The opening lines of this piece go as follows:

Every vagina penetrated
Unwillingly
Without consent
I cry out
With a speechless voice
Every head cracked, every arm broken
I scream
Every time a man hurts a woman
Beats her
Overpowers her

I want to die.
I am her. She is me.

Here Caroline again identified with victims of collective evil, expressing despair over a lack of justice on the societal level, but offering no ideas for restorative action. And in a later stanza she added the lines "I experience the pain firsthand/I can't tear my eyes or my heart away," which express a sense of helplessness at the plight of abused women around the world. But she seemed unable to transcend her personal fears and anguish to express a more universal/archetypal sense of compassion or understanding; because she was just starting to assimilate consciousness of the shadow into her life---"I want to numb the pain away---it's too real/My eyes shaded, I cannot feel/I am left helpless/a sack of salt in my friend's arms./Can I do anything but cry"?

The final pieces that Caroline included in her writing sample were several drafts of a poem ("To L. R. D.") written during the research period. As mentioned, Caroline showed a greater ability to use spontaneous, concrete imagery in this work, a self-reported benefit of practicing this study's procedures (to be discussed further below in the section on her interview responses). Daily Log entries involving drum/rhythm/music imagery (also to be discussed below) seemed to be the catalyst for this piece, which was dedicated to Caroline's lover at the time. The following excerpt from the poem shows the increased flow, spontaneity, and upbeat tone of her writing (as opposed to that of the pre-study poetry and essay analyzed above):

Glimpses through shadows
you let me see you
the rapid pulsing beat
I can hear your heart
The drumbeat of life
you tap out the heart of all!
the scurrying of downtown New York, Africa, Berlin
the solicitude of the pastures confined
you work out the rhythms of your own heart.

Besides its differences in rhythm and spontaneity, this poem also contained more universal imagery (e. g., heart, drumbeat, pastures), which went beyond the limits of Caroline's personal life and issues to express archetypal, pan-human themes and sentiments, while still addressing the individual to whom the poem was dedicated. So, in this work she seemed to approach more closely than in prevous poems Bodkin's (1974 [1934]) ideal of the creative writer in the condition of "poetic exaltation" (see pp. 78-9). That is, in this piece, Caroline transcended her personal issues to some degree, creating mythic-archetypal conflicts in which she submitted to "Fate or Truth---by whatever name we designate the collective wisdom of the race or group [i. e., the mythic-archetypal level of image-making]" (Read, 1967, p. 131).

Moreover, in "To L. R. D.," Caroline showed more exhuberance and lightness of heart through her choice of words and themes, as well as an enhanced sense of poetic rhythm, compared to the anxiety-ridden and sometimes stilted phrasing of her pre-study poems (one of which, as mentioned, was written just four months before the start of the research period). For example, note the following lines from "To L. R. D.":

Secure behind the bass
    you rapidly play with the
    pulsing running through you
My eyes and ears amaze
at the sound and I applaud you.

The differences in this piece (as compared to her pre-study work) are born out by some of Caroline's own statements about the effects of this study's meditative procedures on her life and creative writing (to be discussed below), including enhanced freedom of imagery production just after meditating, which prompted cursory entries in her Daily Logs that were later used in writing.

The imagery in the various drafts of "To L. R. D." may be categorized as follows (with mythic-archetypal meanings preceding the images):

Group 1. primitive/instinctual side of the individual---shadows;
Group 2. primordial sound/"the word"/earth/cosmic order---beat; drumbeat; rhythms; bass; notes; music; snare [drum]; cymbals; drum;
Group 3. positive feminine principle---downtown; pastures; city; farms; golden wheat; corn; fields;
Group 4. life force---heart; blood; veins; aorta;
Group 5. creative inspiration---breath inhaling; ears; eyes; swirling wind;
Group 6. inner life/the unconscious---jungle; soul;
Group 7. physical life---flesh; nerves;
Group 8. support, solidarity, or unity in the face of danger or the unconscious---feet; hands; foot; fingers;
Group 9. sadness/discontent---tears; dismembered heart; a salty crystal.

Note here the abundance of imagery as compared to the small number of concrete images in her previous poems. In the Jungian-archetypal view, this result reflects greater access to unconscious sources (the seat of imagery), and hence, an enhanced potential for expressing creative ideas. Also note the preponderance of "positive" images (a total of 28), that is, imagery expressing life-affirming, upbeat motifs: physical/psychic life (Groups 4, 6 and 7), the positive feminine principle (Group 3), creativity and inspiration (Group 5) and primordial energy or the cosmic order (Group 2). Only three groups (a total of 8 images) reflected themes involving negative feelings or experience: the baser instincts (Group 1); the need for security or protection in facing the unconscious (Group 8) and negative emotions (Group 9).

In sum, the imagery and style of Caroline's pre-study poetry and creative prose reflected insecurity and anxiety about her lesbianism and overall worth as a person, and a generally expository/rhetorical style that lacked much concrete imagery . The earliest poem she provided contained virtually no concrete imagery and used a declamatory style that sounded over-rationalized and almost clinical in tone. But gradually, over the course of her other pre-study poems and literary essay, she began to use more images while still remaining bound to a highly particularized and personal approach that reflected shadow-related issues. And in the poem produced *during* the study, Caroline seemed to have transcended the problematic way of writing revealed in her earlier work, crafting a highly rhythmic and energetic piece dedicated to her lover at the time, which contained more universal images and motifs, such as rhythm/music as a source of psychic strength and cross-cultural communication (to be discussed further in the next section).

Amplification of imagery/symbols in logs.

As Caroline began her Period Log (see Appendix A, Part I of Period Log instructions), describing the period in her life around the time of the study, the initial images and descriptive terms that she evoked included the following:

1. arms enclosed, hugging
2. buildings tall
3. home
4. nurturing
5. green grass
6. warmth
7. seclusion
8. an orange, juicy and sweet
9. censorship
10. loving
11. struggle, frought with tension
12. apple
13. clouds
14. security in a blanket
15. Christmas
16. growing
17. joy
18. hair, long & shaggy

These symbolic expressions had significance regarding Caroline's creative writing/ individuation process at the start of the research period, and as stated in the Period Log instructions, expressed the quality of feelings related to that moment in her life that were at the *surface* of her consciousness. However, due to her use of meditative techniques in Cameron's (1992) "Artist's Way" and Newton's (1980) "Mystery School" (another self-help method that Caroline employed) prior to the study, she may have accessed deeper levels of imagery than most people experience when doing the Period Log. Because

Caroline's Period Log imagery was more abundant than that of other participants, who had not practiced formal meditative procedures prior to the start of the research period, and in Jungian-archetypal terms, may be categorized as follows in terms of mythic-archetypal meaning (includes images above plus those recorded immediately after them):

Group 1. positive feminine principle/fertility/creativity---arms enclosed, hugging; buildings tall; home; nurturing; green grass; warmth; an orange, juicy and sweet; loving; apple; clouds; security in a blanket; Christmas lights; growing; joy; hair, long and shaggy; sleepy on the grass, underneath a willow; a lake; a pond; diving in; reeds encircling the pond, enclosed and open;

Group 2. negative feminine principle---struggle, frought with tension; seclusion; censorship; Pizza Hut- a box, tight, suffocating, tightening of the muscles.

Group 1 includes several images and terms with obvious positive connotations involving motherhood, home life, and traditional views of femininity (e. g., arms enclosed, hugging; nurturing; home; Christmas lights); but others require further elaboration to reveal their connections with the "positive feminine principle," the "negative feminine principle," and Caroline's individuation process and creativity. Specifically, her "buildings tall" image relates to cities, which in the Jungian-archetypal view symbolizes both motherhood and the feminine principle in general. That is, the city may be seen as a woman who shelters and nurtures her inhabitants as though they were her children. In this regard, Old Testament authors speak of cities as women (Cirlot, 1962). Moreover, the creative or generative qualities of the feminine are reflected in the image group above related to vegetation and growth---grass, orange, apple, growing, willow, reeds. Because the earth, as creative aspect of the feminine, rules vegetative life, and holds the secret of the deeper, original form of "conception and generation" (Neumann, 1970) on which all animal life is based.

Similarly, Caroline's "hair, long and shaggy" image reflects the positive feminine archetypal symbol of the "body-vessel," from which offspring and other creative issues arise. The archetypal body = vessel equation is basic to understanding myth and symbolism, its meanings including the exit zones that make what comes from the body something "born"---whether it be hair-vegetation or breath-wind (Neumann. 1970). And finally, "a lake," "a pond," "diving in," and "clouds" relate to the positive feminine qualities of gestation, nurturance, and fertility or creativity. Because containing bodies of water represent the primordial womb from which, in cross-cultural myths, life is born---they are "the water 'below,' the water of the depths, ground water, ocean, lake and pond"

(Neumann, 1970, p. 47); and clouds have a generic link with fertility symbolism and an analogous relation to anything bringing fertility or abundance (Cirlot, 1962).

In contrast, the negative feminine aspect of the devouring or destroying mother is reflected in Group 2 above: struggle, frought with tension; seclusion; censorship; Pizza Hut- a box, tight, suffocating, tightening of the muscles. Neumann (1970) discusses such imagery as follows:

> The Great Mother [the archetype of the feminine principle in the figure of a maternal woman, sybil, goddess, etc.] in her function of fixation and not releasing what aspires toward independence and freedom is dangerous. To this context belongs a symbol that plays an important role in myth and fairy tale, namely, captivity. This term indicates that the individual who is no longer in the original and natural situation of childlike containment experiences the attitude of the Feminine as restricting and hostile. Moreover, the function of ensnaring implies an agressive tendency. The victims of [such ensnarement in myth and folklore] have always acquired some element of independence, which is endangered; to them containment in the Great Mother is no longer a self-evident situation; rather, they have already become 'strugglers' (pp. 65-6).

So, Caroline's images such as "struggle, frought with tension," "censorship," "Pizza Hut- a box, tight and suffocating," and the like reflected her role as a "struggler" with the restrictive aspects of the feminine, and probably her relations with her mother as well. Because, being in her early twenties and just a year or two away from adolescence, Caroline undoubtedly still held negative feelings toward her mother (or perhaps both parents), concerning her break from the family home, issues of independence, and the like, which were mirrored in the images in Group 2 (in this connection, recall her interview response above: "growing up was *nasty*, very nasty)." Moreover, the Pizza Hut reference related to the fact that she once worked at that restaurant and found its conditions stifling (this issue will be discussed further below).

According to Progoff (1977), who devised the Intensive Journal from which this study's Period, Twilight Imagery, and Daily Logs were derived, initial Period entries like those above represent fully conscious contents, as well as *preconscious* material, which is just at the surface of the unconscious ready to be brought to conscious awareness. Or as stated in the instructions in Appendix A, "While reviewing your recent life and describing it in the Period Log, your attention was directed to the *conscious* level of your mind" [italics added]. So, based on the groupings above, the psychic contents that were at or near the surface of Caroline's consciousness at the start of the study were dominated by positive feelings and images about women and femininity (Group 1). However, the negative feminine principle, represented in mythology and folklore by the devouring mother, or woman who dominates and possesses her children, is represented as well (in Group 2). In light of this data, one can say that at least on the conscious level, Caroline was feeling generally positive and upbeat about her relations with women at the start of the study, and that feminine issues in general were dominant in her life. This interpretation makes sense in terms of her lesbian lifestyle.

The images that Caroline recorded next in her Period Log (still in Part I) are listed below, along with their mythic-archetypal interpretations:

1. "descent" into unconscious level or non-ordinary states---stairway, students walking down;
2. concern about "walking down stairway," or accessing unconscious contents---couple holding onto bannister, not for support but assurance;
3. insecurity; inharmonious reconciliation with self---cement, hard and solid, yet I slip right through;
4. individual life---flashing street lights- red, yellow, and green;
5. passion and sexuality---red carnation, white pistils, open and full.

These images added a new dimension to Caroline's initial imagery entries (which dealt mainly with feelings of security in the maternal/family relationship and possible negative feelings about her mother or general family situation). Because through the former she showed concern with accessing inner processes and self analysis (the stairway and bannister), her personal social and psychic life (the street lights and cement) and sexuality (the red carnation), which go beyond the family-related issues of her first image series.

The Jungian-archetypal meaning of stairways or steps (image 1 above) involves the following: ascension, gradation, and interaction between different, vertical levels (Cirlot, 1962). In this regard, steps are a powerful image of breaking through the various levels or states of consciousness, of opening up the way from one world to another, of establishing a link between heaven, earth, and hell (or virtue, passivity and sin) (Cirlot, 1962). And the related image of "cement, hard and solid, yet I slip right through" (number 3 above) showed Caroline's ambivalence or insecurity (falling through) about her identity and life role (cement). Because in Jungian-archetypal terms, stone and related solid materials like cement symbolize existence, cohesiveness, and reconciliation with self (Cirlot, 1962).

Regarding the "flashing street lights- red, yellow, and green" image, Caroline wrote:

> Following the lights I lead my life; sometimes I speed through a yellow or red, yield or a stop; social conventions can't hold me down. Life moves too quickly." Keep going, keep going, never stopping, often pausing, releasing the brake, accelerating none, gliding along.

Based on these remarks, Caroline seemed to see her life as somewhat out of her direct control at the time ("Following the lights I lead my life"). And the seemingly unrelated image of the red carnation, which symbolizes sexuality, may be related to this condition as well, since Caroline expressed concern about her lesbian sexual identity and its inevitability in later log entries and creative writings (to be discussed below), sometimes attempting to rationalize it, or support it with strong claims ("Social conventions can't hold me down").

As prescribed in the instructions in Appendix A, in Part II of her Period Log Caroline "focused more specifically on the contents of the recent period" in her life, presenting names of people who were important to her around the time of the study, brief comments and descriptions after their names, and remarks on her current activities, physical condition, and so on. In this section, Caroline discussed her girlfriend, parents, and recent jobs, among other topics. Her entries showed some of the insecurity about self-identity and life vocation mentioned above. For instance, in describing her role as leader in a girls' camp, Caroline said "I was insecure, I never felt like I was doing a good enough job, even though the girls were glad to be in my unit." Similarly, she expressed feelings of inadequacy about her physical condition: "I don't eat enough fruits, and eat too much sugar instead. I also don't exercise like I need to." These remarks can be related to Caroline's Period Log imagery (numbers 2 and 3 above), which also reflected unsure feelings about her identity and life role: "couple holding onto bannister, not for support but assurance" (concern about "walking down stairway," or accessing unconscious contents); and "cement, hard and solid, yet I slip right through" (insecurity; inharmonious reconciliation with self).

However, Caroline also wrote of the Artist's Way (Cameron, 1992) and Mystery School (Newton, 1980) procedures as positive influences on her creativity and self image:

> The Artist's Way connects one with literature---creating it and building up my self- esteem. It's a form of spiritual recovery of my creative self. Mystery School [Newton, 1980] reconnected me with my perceptive and intuitive self. My perceptions began to change, my physical boundaries expanded, not contained by my skin.

These comments reinforced the above-mentioned idea that Caroline showed a precocious interest in the mythic-symbolic life, which she saw as a way to deal with insecurities and conflicts about her creativity in writing, self-esteem, lesbian lifestyle, and life as a teacher (which was about to begin around the time of the research period). To sum up the significance of Caroline's Period Log images, they reflected her struggles with family-related issues (especially those concerning her mother), accessing unconscious contents, self-esteem, life role, and lesbian identity.

And in her Twilight Imagery Log (see Appendix A for details), written after her Period Log (per the Log Instructions in Appendix A), Caroline repeated some of the Period Log images discussed above and added some new ones as well:

1. chilly on the skin;

7. a tunnel;

2. hand touching my forehead;
3. more hands: one hand, people, group holding hands;
4. kind of starlight;
5. set of stairs, walking up it, in brick building;
6. funneling inward, drawing into myself, a sensation of enclosing into myself, going deeper and deeper;
8. flower popping up, with depth, as if out of coloring book, first red, then yellow;
9. foot itches;
10. hands squashing, then pulling my face outward;
11. a fence, white picket fence;
12. passing cloud.

As did her Period Log imagery, these images reflected the general state of Caroline's psychic-creative-social life at the beginning of the study. But unlike her Period Log images, her Twilight Log imagery arose from "the depth level," the source of "deeper-than-conscious intuitions and images" (from the Twilight Imagery Log instructions in Appendix A). Or, as Caroline herself said in her Twilight Imagery Log, "the Period Log contains surface images, while the Twilight [Imagery] Log contains deeper, richer images. They give depth to the images in the Period Log," and based on their symbolic meanings, the latter may be divided as follows:

Group 1. desire for solitude or spiritual exaltation---chilly on the skin [cold];

Group 2. support, solidarity or unity in the face of danger or the unknown (the unconscious)---hand touching my forehead; people, group holding hands; foot itches; hands squashing, then pulling my face outward; a fence, white picket fence;

Group 3. matters related to spirituality or inner development---kind of starlight;

Group 4. breaking through to the unconscious or various states of consciousness---set of stairs, walking up it, in brick building; funneling inward, drawing into myself, a sensation of enclosing within myself, going deeper and deeper; a tunnel;

Group 5. sexuality ---flower popping up, without depth, as if out of a coloring book, first red;

Group 6. the imagination or creativity---then yellow [flower]; passing cloud.

Interestingly, compared to her Period Log images, which centered mainly on issues of mother/family and life role, Caroline's Twilight Imagery Log images were more strongly linked with psycho-spiritual or "depth" issues, which is in line with the nature of this Log and with her statement above about the differences between the two Logs.

To illustrate how Caroline's Twilight Imagery Log images showed a stronger link with the inner life as compared to those from her Period Log, the symbolic meanings of the former need to be compared to the latter. Specifically, in the Jungian-archetypal view, chilliness ("chilly on the skin") or "cold" relates to the desire for solitude or spiritual illumination. This meaning in turn stems from the fact that high, cold regions like the Himalayas are traditionally associated with asceticism, monasticism, and spiritual insight. Cold or chilliness relates symbolically to being in the situation of, or longing for, solitude or exaltation, and so the connection of spirituality with cold, wild, mountainous areas, where, due to the climate, the air becomes spiritualized and dehumanized Cirlot (1962).

Similarly, Caroline's starlight, stairs, and funneling images also relate to inner-directedness and psycho-spiritual matters in general. That is, in cross-cultural symbology, both stars and light are connected with "the spirit." However, the star almost invariably alludes to multiplicity, in which case it represents the forces of the spirit struggling against the forces of evil or darkness, a meaning that has been incorporated into emblematic art around the world (Cirlot, 1962) (note in this regard the modern mythology and symbolism of the "Star Wars" movies). So, in evoking the starlight image Caroline reinforced the feeling that her life around the time of the study involved struggle with conflicting inner forces, forces related to delving into unconscious/non-ordinary state processes, and perhaps, her lesbian lifestyle (which, from the perspective of her Catholic background was evil or undesirable). Also note in this regard the related references discussed above, such as "struggle, frought with tension," "censorship," "Pizza Hut- a box, tight and suffocating," which reflected her role as "struggler" with the negative aspects of the maternal feminine--her relations with her mother and natal family (Neumann, 1970).

As with Caroline's chilliness and starlight images, and as mentioned, the Jungian-archetypal meaning of stairs (in Group 4 above) also involves psycho-spiritual matters, in this case, ascension, gradation, and interaction between different, vertical levels. As a cross-cultural symbol, steps are a powerful image of breaking through various levels of consciousness, of opening the way from one realm to another, of establishing a link between heaven, earth, and hell (or virtue, passivity and sin) (Cirlot, 1962). And likewise, the image of " funneling inward, drawing into myself, a sensation of enclosing within myself, going deeper and deeper" has obvious ties with the accessing of inner processes or the unconscious, as does "a tunnel." Regarding this latter image, it is noteworthy that like Caroline, participants in Green & Green's (1981), study of EEG biofeedback, twilight states, and creativity (see p. 6) also experienced inward-oriented archetypal images of tunnels, as well as images of going through a tunnel lit by sunlight at one end as part of doing their twilight imaging procedure.

By contrast, the images in Group 2 can be said to reflect Caroline's concern about support, solidarity, or unity in the face of danger or the unknown (the unconscious)---

"hand touching my forehead; people, group holding hands; foot itches; hands squashing, then pulling my face outward; a fence, white picket fence." In the case of the hand-related images in this group, the general cross-cultural symbolic meaning is one of support. For instance, in Egyptian hieroglyphics, the term for hand was related to that for pillar, a support, or strength. Similarly, the familiar symbol of the linked hands (Caroline's "group holding hands") expresses solidarity in the face of danger (Cirlot, 1962). Likewise, Caroline's "foot itches" image relates to the general notion of support, because the foot serves as the body's support in remaining upright, as well as to the specific symbolism of psycho-spiritual support. In Greek legends, lameness and deformed feet usually symbolize a spiritual defect. Moreover, the above-mentioned fence image also relates to support, because seen as an enclosure, it implies protection, which, according to its function and the attitude of the individual, may even be interpreted as its principal meaning (Cirlot, 1962). In Caroline's case, attributing this quality to her fence imagery is warranted, since she saw herself as an introvert, one who preferred the security of the home/inner life to outward-directed activities.

As Caroline said herself in the Twilight Imagery Log entry about her fence imagery, "the white picket fence is a commonplace symbol for normal, middle class suburban America." Thus, she linked this image with traditional values and the safety of a conventional lifestyle. But she went on to say the following about this image: "The picket fence seems to contradict my atypical lifestyle. That's the point however. The white picket fence becomes that much richer when it signifies my lesbian lifestyle as just as normal, just as worthwhile, just as socially valid" as middle class suburban America, in which she grew up. In this way, Caroline's unconscious processes were attempting to compensate for insecure feelings about her lesbianism by evoking a twilight image reflective of middle class values. The Jungian-archetypal notion of compensation was discussed above (see p. 57). It involves evoking affective images that coalesce the emotional and archetypal-imaginal qualities of experience, and so reestablish links severed by an overemphasis on rational thought (Jung, 1966b). Such imagery precedes concept formation, for "the basic or original unit of mental functioning is the image. Concepts are fashioned out of images through the activity of abstraction which is a thought process" (Whitmont, 1969, p. 28).

For Caroline, generation of the picket fence image immediately preceded the rational defense of her lesbian lifestyle contained in her Twilight Imagery Log. And this result supports the Jungian-archetypal view that many people disguise unconscious feelings of ambivalence about their lives through bold assertions on the conscious level (Caroline: "The white picket fence signifies my lesbian lifestyle as just as normal, just as worthwhile, just as socially valid [as middle class suburban America]"), but simultaneously suppress the counteraction: a well-placed doubt (Jung,1968c). When this occurs, the suppressed feelings are forced into the unconscious, and the conscious assertion becomes "one-sided." The more such individuals suppress their much-needed unconscious doubt, the more they fall victim to their over-blown assertions (Jones, 1979). However, continued generation and analysis of compensatory images like Caroline's picket fence in the language arts classroom may reveal their meaning. Hence, the need to constantly defend personal behaviors, thoughts, and feelings through one-sided assertions or rationalizations can be overcome, and creativity and personal growth enhanced. Because the psychic energy formerly used in forming compensatory images can now be used for creative expression. This process will be discussed further below in the case of Aaron.

The other two images that Caroline evoked for her Twilight Imagery Log were "flower popping up, without depth, as if out of a coloring book, first red, then yellow," and "passing cloud," which represent sexual energy being transformed into creative energy ("flower, first red, then yellow") and the imagination or creative activity (cloud). Because as mentioned, red flowers are linked with sexuality in cross-cultural symbolism. Moreover, clouds relate to creativity/fertility (in the sense of providing moisture for plants) and yellow is associated cross-culturally with imaginal activity. In this connection, Caroline provided her own interpretation of the flower image: "The color changed to yellow, representing the imagination and the creative powers often denied."

In light of the above data, a summary outline of mythic-archetypal themes from Caroline's Period and Twilight Imagery Log images looks as follows, with the numbers in parentheses representing the frequency of images that occurred in connection with a particular motif:

Period Log

1. positive feminine principle/fertility/creativity (22)
2. negative feminine principle (6)
3. "descent" into unconscious level or non-ordinary states (1)
4. concern about "walking down stairway," or accessing unconscious contents (1)
5. insecurity; inharmonious reconciliation with self (1)
6. individual life (1)
7. passion and sexuality (1)

Twilight Imagery Log

8. desire for solitude or spiritual exaltation (1)
9. support, solidarity or unity in the face of danger or the unknown (the unconscious) (5)
10. matters related to spirituality or inner development (1)

11. breaking through to the unconscious or various states of consciousness (3)
12. sexuality (1)
13. the imagination or creativity (2)

From this outline, one can see that in her Period Log (which, as mentioned, reflected the dominant motifs at the conscious level of her awareness), Caroline moved from a strong initial concern with mother- or family-related issues (numbers 1 and 2 above or 28 images in all), to concern with accessing unconscious material (numbers 3 and 4, a total of two images), her self-esteem (number 5, one image), her personal life in general (number 6, one image), and her lesbian sexuality (number 7, one image). However, in her Twilight Imagery Log (which dealt more with "the depth level," or her "deeper-than-conscious intuitions and images"), she showed a concomitantly greater interest in the inner life, or accessing inner states (numbers 8, 10, and 11 above, a total of five images), and the need for support in dealing with such states (number 9, five images). Also, one Twilight Log image related to sexual issues (number 12) and two to creative matters (number 13).

The imagery from Caroline's Daily Logs in the days just after the Period and Twilight Imagery Log entries discussed above again reiterated some of her earlier images, and involved new ones as well (as with the previous images, symbolic meanings are listed first):

1. positive feminine principle---a street paved with cement, small houses on either side, it stretches on and on, one way street, doesn't go out of town; a downtown street in a residential section; a street light; a single rubber tire hanging from a pole vertically, like a swing---it's spinning but there are no children on it;
2. transitoriness---nondescript flowers in a field with a brown old wooden fence, untended;
3. primordial sound/"the word"/earth---drumstick; beat; rhythm; timbre and clink; beat; music; rhythm; beat, rhythm; drums; beat;
4. support, solidarity or unity in the face of danger or the unknown (the unconscious)---hand; fingers caressing; the palm and fingers; friends talking;
5. spirit/inner life---the air.

Here Caroline continued to evoke city- or town-related imagery (number 1), which as mentioned, involves the nurturing, protective qualities of the positive feminine principle, as well as hand imagery (number 4), which relates to support in dealing with the unconscious. Also, her flower imagery (number 2 above) in this case may be seen to reflect the transitory nature of the time in her life around the research period. For flowers as a generic group symbolize transitoriness, beauty, and the ephemeral nature of pleasure (Cirlot, 1962). This interpretation of flowers as a group should be distinguished from the specific symbolism of the red carnation discussed above, which involved sexuality, and that of other individual flower types, which may reflect other meanings.

Caroline's drum/rhythm imagery, by contrast, relates to the more enduring qualities of the earth and the primordial sound or "word," the energy that sustains the universe. As Cirlot (1962) states, "it is not only the rhythm and the timbre [mentioned above by Caroline] which are important in the symbolism of the primitive drum, but, since it is made of the wood of 'the Tree of the World,' the mystic sense of the latter also adheres to it" (p. 85). Here Cirlot (1962) is referring to the tree as symbolic of the life of the cosmos---its continuity, growth, expansion, and generative-regenerative processes. And in terms of its rhythmic aspect, Caroline's drum imagery relates to rhythmic bodily processes like breathing, walking, the heartbeat, and sexual intercourse. In this regard, Sessions (1965) comments on the psychosomatic-rhythmic effects of music as follows:

> The basic ingredient of music is not so much sound as movement. Music is significant for us principally because it embodies movement of a specifically human type that goes to the roots of our being and takes shape in the inner gestures which embody our deepest and most intimate responses (p. 19).

Similarly, Storr (1993b) says that it is hard to connect music making with any need in the external world. Instead, the patterns of music seem more exclusively linked with the inner life than do those of the other arts. For music symbolically represents the "highest organic response" (Langer, 1953), or the emotional life of human beings, offering insight into feelings and the subjective unity of experience, by the same principle that organizes physical life into a biological pattern or form---rhythm. So, in terms of her body/mind, Caroline's "syncopated & distinct rhythm never stopping, never ending" may be seen as an attempt to articulate her desire for greater insight into her inner experience and functions, and hence, enhanced creativity and individuation. To this end, she used drum/rhythm imagery again in a surprising way in a poetic Daily Log entry about her current lover, written a few days after those above:

Beating, pulsing---
"You want to take your own life"?
The music too intense,
the passion too violent?
contained not in a stroke. The pen flows, ink through my fingertips
as the soaring beat pulses through you.
Why can't I get away from those two words,
beating and pulsing.
That's what I think of when I hear you play.
Scratchy and raw,

you lift up your voice
striking the pads
merging with the Black Beauty
creating deep sounds that carry you
inward, and away.

Here Caroline described the effects of drumming ("Black Beauty" refers to a type of snare drum), which represents a primordial link with universal energies. These effects included inducing anxiety or despair, or encountering the archetype of the shadow ("You want to take your own life"?), and inward-directedness ("merging with the Black Beauty, creating deep sounds that carry you inward and away").

Then she went on to write further about drumming as follows:

Too far away, ears strain to hear
echoes through a canyon
piercing, pulsing.
Listen, my friend,
cords, taut and untested
straining to fill a void
Sound enveloping a silence that is you
Beating
Purging
Louisiana soars through your viens,
Cuban, African
songs of downtown
you beat out a soul for you.

In these lines, Caroline continued to deal with the psycho-physical effects and symbolism of drumming, expanding her imagery to include the cultural roots of jazz and related musical forms---"Louisiana, Cuban, African, songs of downtown, you beat out a soul for you."

Here the connotation is one of music filling a psychic or spiritual void, which Caroline also pursued in the next entries from her Daily Log:

Soul---
purged and silenced
blast out the silence
that is you
fill the space
with Black Beauties,

piccolo snares,
strike pads, and basses
fill up the silence
that beats stronger than any clavé,
any timpani you can strike.
Strike your sticks,
sweep your sticks---
you can't erase the space that is you.

These poetic images relate to Storr's (1993b) assertion that one's emotional life is likely to be or appear discontinuous and confused, due to one's inherent difficulty with adapting to both the external and the internal worlds at once. But music and the other arts provide links between the inner and outer life, and by creating a whole from apparently disparate elements, offer a paradigm of that "subjective unity of experience" (Langer, 1953, p. 126), the state of individuation to which we all strive, but from which we are so often diverted. Or, as Caroline put it, "blast out the silence that is you, fill the space, fill up the silence."

In the same Period Log entry, Caroline added the following lines to those above:

In the city, in the jungle
the beat goes on,
pulsing,
whipping through the depths
strains unrecognized
people bustling, cramming,
one continuous motion
of sound and vibration
I hear your voice
that echoes it all,
deep & melodic
the heart pumps the blood
through the nations---
Cubas, Africas, New Orleans,
and Harlem
the beat carries on,
Midwest, Berlin
I hear the beat.

Here Caroline took the imagery of drumming, rhythm, or "the beat" to the societal or cultural level by connecting it with "the city," "the jungle," and "the nations," with humanity in general. This coincides with Jones' (1979) assertion that the individuation process as reflected in poetry, or "poetic individuation," involves attempting to unite both individual and social traits that occur at the conscious and unconscious levels of the psyche. That is, through the imagery above, Caroline brought together the idea of the rhythm of her personal, inner life ("merging with the Black Beauty creating deep sounds that carry you inward, and away") with that of the rhythm of culture, the earth, and ultimately, the universe ("the beat goes on, pulsing, whipping through the depths, one continuous motion of sound and vibration. The heart pumps the blood through the nations---Cubas, Africas, New Orleans, and Harlem").

And just after the lines above, Caroline ended her Daily Log entries for the day as follows:

"I can't stand silence."
filling up the space
the greatest space, nonvoid is
silence, my friend, its
greatest ally is the beat you
whip, beat, strike, sins, abuse.

In this excerpt Caroline again connected "the beat" with the shadow archetype by mentioning "sins" and "abuse," which probably reflected painful childhood experiences (as noted earlier, she said in one of her interview responses that "growing up it was *nasty*, very nasty"). Through such poetic expression of difficult personal issues, Caroline advanced on the path toward individuation by "experiencing the unconscious" (Jung, 1972, p. 219). That is, she let the literal level of her images reflect conscious psychic elements (memories of problems with mother/family/ difficult childhood), and her symbolic expressions ("drums," "beat," "strike," etc.) represent unconscious contents associated with those feelings, thus discharging some of the energy she had been using to dwell unconsciously on these memories, and allowing herself to use it further in creative, growth-enhancing ways. In the Jungian-archetypal view, a creative writer needs to engage in such activity to maintain psychic integration. That is, the poetic speaker must try to consciously realize and experience unconscious fantasies (Jones, 1979). Neumann (1970) expresses this idea as follows: "'Early mankind' and 'matriarchal stage' [the Paleolithic and early Neolithic ages, when matriarchies were the dominant form of social organization] are no archaeological, historical entities, but psychological realities whose power is still alive in the psychic depths of present-day man" (pp. 43-4). And the psycho-physical health and creativity of every person depend largely on whether his or her consciousness can live peacefully with this level of the unconscious, or consumes itself in strife with it.

For Caroline, expressing primordial imagery related to drumming, rhythm, and the like, which harks back to the matriarchal stage of our civilization, helped her deal with difficult feelings about former relations with women like her mother and former lover, as well as other traumatic events from the past and present.

Caroline's other Daily Log entries around the same period included the following images:

1. individual life---a candle, tall and thin, a taper, lit; people in the background talking, festivity, holidays, the candle is the focus; the candle is lit for an unknown person not present, a recent death? a runaway? an abduction?; the candle remains lit all the time, like in a sanctuary;
2. movement of inner life/mind---car swooping by, speeding by the house with the candle;
2. psychic transformation---the kitchen, cozy, too quiet;
3. positive feminine principle/nurturance---a mother is cooking over a range, stirring a stew in a large pot;
4. darkness & light/good & evil, male & female, etc.---two characters, seemingly Siamese twins, connected to each other, inseparable yet not knowing the other exists. Multiple personality, multiple identities, self vs. other; Sonya and Carmen, multiple personalities;

In these excerpts, Caroline continued to evoke imagery involving her bodily/inner life, much like her rhythm/music imagery, once again reaffirming her interview statement that she was an introvert, and reflecting the introspective nature of the time in her life around the research period.

In discussing the lighted candle as a symbol, for instance, Cirlot (1962) says that, like the street lights discussed above or any other individuated source of light, it represents the life of the individual as opposed to that of the cosmos. And the "car swooping by" represents the body as well as thought in its transitory aspects relative to terrestrial affairs; for the car is an extension of the ancient symbol of the chariot, which stood for these qualities. And according to Jung, the particular type of vehicle appearing in a dream, poem, or the like relates to the individual's characteristic movement---whether lively or slow, regular or irregular---or the nature of his/her inner life or mental activity (Cirlot, 1962). So, Caroline's "car swooping by, speeding by the house with the candle" may be said to represent her sense of her own body/mind speeding by or through life, or the rapid-fire quality of her physical and mental processes. She affirmed the speed with which her body/mind operated in a subsequent Daily Log entry ("Immobility has always been *not* in my vocabulary, especially as a kid, when I was on Rydelin for hyperactivity").

Moreover, the fact that the candle (her personal life) was "lit for an unknown person not present" as the car (her body/mind) sped by the house (symbolizing the cosmic order) in which it was lit indicates that she felt alienated from or out of touch ("not present") with the recent events in her life, which she was "speeding" through. This interpretation is supported by Caroline's own comments, written just after the entries above: "Life is like a dream. How would it be to present a story in dream-like fashion? Unusual, seemingly haphazard phrases connecting by a thin line. Life moves in slow motion, *rushes by*, strange aspects illuminated in one's perspective and memory [italics added]." Here she related her life to a dream narrative, with recent events represented as "haphazard phrases connecting by a thin line." She also expressed the opposing ideas that life both "moves in slow motion" and "rushes by" in the same sentence, which supports the assertion above that the logic of symbols in dreams and other non-ordinary-states is non-Aristotelian in nature. In states like twilight reverie, in which Caroline wrote these images, subject and object are identical, two opposing conditions can exist simultaneously, and "two or more objects not only can but always do occupy the same place at the same time" (Campbell, 1990, p. 128). This relates to the discussions above on imaginal thinking (see Blagrove, 1992; Ritsema, 1976), and feminine consciousness (Valle & Kruger, 1981) (see pp. 35-6 and 12-4 respectively), where affective and non-ordinary state experiences were seen to take precedence over abstraction and linear logic.

As a cluster, the next imagery Caroline evoked, namely "the kitchen, cozy, too quiet; a mother is cooking over a range, stirring a stew in a large pot," represents bodily/psychic or inner transformation (kitchen/cooking of food) and the positive feminine principle or nurturance (mother cooking). This symbol group is based on the cross-cultural identification of the feminine (in the form of the kitchen and range/cooking pot) with food (body/mind) preparation and food (bodily/psychic) transformation. For the kitchen, being the place where food is transformed, sometimes represents the place or moment of psychic change (Cirlot, 1962). Thus, kitchen- or cooking-related symbols comprise a cluster through which the feminine becomes the source or repository of transmutation, and in both archaic and modern mythologies forms the basis of human culture, which is nature transformed (Neumann, 1970).

In the words of Guy-Gillet (1983), what happens in the symbolic kitchen arouses familiar links with our daily life, but if we go further, "we see that our culinary preparations arouse that deep layer which is the very stuff of our existence" (p. 71). That is, as far as their needs are concerned, human beings seek oral and sexual gratification, as well as an experience of the various orders of reality in the universe, and a quest for the meaning of existence (Guy- Gillet, 1983). So, we do not live by bread alone, and if we resort to nutritional metaphors, it is because we feel vitally concerned about the profound exigency of our growing awareness of a deeper meaning in life. In the experience of cooking, we learn that there is no life without death: to consume is first of all to destroy so as to acquire "strength and energy from the particular aliment--whether real or symbolic; and, embarking on the cooking process is to agree to submit the elements to the proof of fire which is going to transform them" (Guy-Gillet, 1983, p. 80). From this perspective, Caroline's final image from the Period Log entry above, the Siamese twins, also can be related to her kitchen/culinary imagery. Because twins represent the opposing poles of flesh/spirit, male/female, and so on, transmuted into one primordial, androgynous entity, and the symbolic meaning of *transmutation* is part of the cooking imagery group as well.

Regarding twins symbolism, Cirlot (1962) says that in its psycho-spiritual aspect it represents opposites integrated into one. In Caroline's own comments, she said that the twins were "connected to each other" yet one did not know the other existed, and that they reflected "multiple personalities, self vs. other." She then went on to ask "What happens when the self [or] individual subject is composed of more than one? How do we relate to ourselves if you don't know who yourself is or that other selves in you exist? How do you relate to an outside world"? These comments again echoed Caroline's assertion that she was an introvert, since they reflected a lot of self observation and analysis, which are typical of those with this attitude. They also showed that she was at an early stage in the individuation process at the time of the study (as mentioned, the Jungian-archetypal view is that individuation really starts around the beginning of midlife), for she seemed confused about aspects of her inner self that she could not identify: "How do we relate to ourselves if you don't know who yourself is or that other selves in you exist"?

Caroline concluded the Daily Log entry for that day by writing "What kind of story should I draw from this? What would be the external conflict? getting a job? living? when another part of you does the opposite or has opposing desires"? Here again she expressed feelings of conflict or struggle and confusion, as in the earlier imagery from her Period and Twilight Imagery Logs, which reflected her problems with family-related issues, self-esteem, life role, her lesbian identity, and delving into unconscious/non-ordinary state processes. She also again showed confusion about certain aspects of her personality that seemed to conflict with each other, namely, the highly developed inward- and less developed outward-directed parts of herself: "What would be the external conflict? when another part of you does the opposite or has opposing desires"?

In her next several weeks of Daily Log entries, Caroline continued to evoke images that seemed disjointed on the surface, but actually possessed hidden connections with each other and with the imagery above as well:

1. the unconscious/feminine---this well, immense, warm and secure, that is me.
2. protection---arms wrapping around me, drawing me inward;
3. spaciousness/unlimited potentialialities---green fields, smooth and open and vibrant, warm light making the grass shimmer;
4. inner life/unconscious (feminine) and spiritual insight/illumination (masculine)--black and white;
5. transition/change from one state to another---bridges;
6. individuality/private thoughts---cell;
7. regression/retreat---folding over;
8. intersection of physical/spiritual life- prayer in church, genuflecting to a higher force;
9. envelopment/hiding- child-made tents- blankets, chairs, and tables, forming a private spot, safe from external invaders.

Although these images arose over a span of several weeks as Caroline wrote her Daily Logs, they were arranged above to form groups of related items. This seemed justified because originally, the imagery appeared as isolated terms in brief lists (as did much of the Period and Twilight Log imagery above), usually at the beginning of Daily Log entries, and so from their inception were not part of larger works. In them, Caroline produced more images concerned with encountering the unconscious as reflected in a feminine symbol (number 1 above), inward-directedness in general (numbers 6 and 8), security (numbers 2, 7, and 9), and another image (like the Siamese twins discussed earlier) of dualism resulting in unity or inner illumination (number 4), as well as certain images with new meanings that had not arisen in previous Log entries---number 3 (representing unlimited potential) and number 5 (associated with transition). These latter two images reflected a different, more extraverted side of Caroline than we saw in the images discussed previously, and may have been associated with her need to express a degree of outer-directedness in the face of entering her new career as a teacher after the research period.

During the final weeks of her Daily Log practice, Caroline's entries reflected an even greater concern with externally directed affairs and energies, and included the following imagery and descriptive terms (mythic-symbolic meanings again precede image clusters):

Group 1. creation/life/knowledge---books; paper; notebook folder; sci-fi books; Dunn Meadow [a location at Caroline's university];
Group 2. end of an era---death; sunset;
Group 3. sexuality---passion; shoes; lingerie; sexuality; stirring; passion; breast; nude; couch; Diana [Caroline's former lesbian lover]; red;

Group 4. positive feminine principle/love/creativity---heart; closeness; intimacy; closeness; big hug; water; Franklin [Caroline's home town]: by-pass, street lights, Taco Bell, Shell-Amoco stations, Red Lobster, etc.; bed;

Group 5. containment/nourishment---plate; fork; cup;

Group 6. transcendent consciousness---Lord; flame

Group 7. expression/communication---microphone; headphones;

Group 8. corruption by earthly desires/concerns---money; worry; bills;

Group 9. security/protection---towel; bed cloth; comforter; sweatshirt; glass case;

Group 10. the unconscious---sleep;

Group 11. individual soul/inner nature---statue;

Group 12. ideal feminine/persona---model;

Group 13. female power in family/home---bureau; poster; plaque; carpet; trunk; desk; desk;

Group 14. masculine principle---male; wolf;

Group 15. disorder/dissolution---messy; car crash;

Group 16. life of cosmos/constancy/strength---tree, probably an oak;

Group 17. movement of inner life or body/mind---engine; faulty starter;

Among these clusters, those that relate directly to external or worldly matters are Groups 1, 2, 3, 4, 7, 8, 9, 12, 13, or nine out of 17 groups. More specifically, these images may be said to have the following associations: Group 1---Caroline's life as a university student and creative writer; Group 2---the end of her student life; Group 3---her sexual relationship with her girlfriend, whom she was about to leave so that she could go to England to student teach a few days after the last of the entries above were made; Group 4---her connections with the maternal/protective aspects of her home town/mother/family; Group 7---the need to communicate more overtly with others in her upcoming life as teacher; Group 8---the need to make money in the external world; Group 9---interest in security in the face of moving into a more externally directed phase of her life; Group 12---her feminine persona or external guise as she went about being a teacher; and Group 13---issues related to her mother's/female lover's influence on her. Thus, as Caroline got closer to going to England to do her student teaching (just two days after the end of the research period), the twilight imagery in her Daily Logs became more involved with external affairs and relationships, and less with inner development and issues (as were the images analyzed earlier).

As with the imagery discussed previously, the mythic-symbolic meanings of some of these expressions are obvious (e. g., "death" and "sunset" being related to the end of an era), but others require further elaboration. In the paragraphs to follow, I will discuss those terms that I feel fall into the latter category, in the order in which they appear above.

First, the images in Group 1 (books, paper, notebook folder; sci-fi books; Dunn Meadow) were placed together because they all related to knowledge, education, and writing, which in turn are associated in cross-cultural myth and folklore with divine power, creativity, and the creation of physical life. For example, the Arab mystic Mohiddin ibn Arabi expresses this relationship as follows:

> The universe is an immense book; the characters of this book are written, in principle, with the same ink and transcribed onto the eternal tablet by the divine pen, and hence the essential divine phenomena hidden in the 'secret of secrets' took the name of 'transcendent letters.' And these letters, or, in other words, all things created, after having been virtually crystallized within divine omniscience, were brought down to the lower levels by the divine breath, where they gave birth to the manifest world (quoted in Cirlot, 1962, p. 30).

Many other instances of this connection exist in worldwide myth and folklore as well (see Sproul, 1979 for examples). So, broadly speaking, books and education (which relies to a great extent on written texts for the transmission and acquisition of knowledge), are associated with creativity or creation in worldwide mythologies.

By contrast, Caroline's "Franklin" image cluster relates to the city, which as mentioned, symbolizes both the mother and the feminine principle in general, because the city is often viewed in folklore and myth as a woman who shelters and nurtures her inhabitants like they were her children. The example was cited earlier of Old Testament references to cities as women (Cirlot, 1962). Here Caroline was expressing a sense of attachment to her hometown/ mother/family as she was about to embark on the trip mentioned above. The group in which this image cluster occurred (Group 4) includes the most imagery (13 items) of any of those listed above, indicating the intensity of Caroline's concern about leaving for England just after the research period. Also, the images in groups 9 (including items of clothing or coverings) and 13 (related to the traditionally feminine aspect of home making, design, and preservation) relate to security issues as well, bringing the total number of images with this motif to 25 out of a total of 63.

The image clusters above were followed by Caroline's last imagery produced for this study's Daily Logs, which included the stream and bed-comforter-delivery boy group discussed above in the section on Caroline's interview responses. As mentioned, in Jungian-archetypal terms, this image cluster expressed androgynous qualities, and included the following items:

1. stream, bright blue with deep-blue sky, green mounds of soft dirt skirted its banks;
2. bed, big, welcoming, oak headboard, calling me to sleep;
3. morning sun streaks through the window draperies;

4. playing peek-a-boo as when I was an infant, huddling back under the quilted comforter.

Here, the stream image combines the traditionally feminine symbol of water and the traditionally masculine aspect of motion. That is, flowing, moving waters like streams have an androgynous connotation, being seen as fructifiers (a traditionally female role) and movers (a traditionally male role) (Neumann, 1970). And similarly, in a brief story where Caroline elaborated on the bed imagery (which expressed a strongly feminine-maternal-protective meaning), the bed held a boy, a masculine image. Thus, this image group also had an androgynous flavor. Finally, the morning sun image above symbolically connoted the dawn of a new era. These images all reinforced feelings Caroline expessed in imagery from the weeks just preceding them, where as noted, she showed concern about security and protection (bed image cluster) in light of her upcoming trip to England to do her student teaching (related to the sunrise imagery, i. e., new beginnings).

A few more images arose in Caroline's final two Daily Log entries as well:

1. female power within the family---table;
2. maternal/protective aspect of the feminine---floor; plush carpet- royal purple [a color related to nostalgia/memories] ; crib- painted pink [a color related to sensuality/emotions] with teddy bears on side;
3. individual life---candle;
4. temptation---hanging teddy bear mobile over it [i. e., the crib];
5. beginning of an era---on one wall, a sunrise with a brilliant sun painted on it;
6. pride/ambition---with vibrant colors radiating it, orange;
7. passion/emotion/sexuality---flaming red;
8. blood/physical life---warm maroon;
9. nostalgia/memories---royal crimson purple to match the carpet;

As in much of Caroline's previous Daily Log imagery, the emphasis here was on feminine issues (numbers 1 and 2, or four out of a total of 12 images were related to this motif), with other themes receiving only one image each. It is noteworthy that the individual life (number 3), temptation (number 4), the beginning of a new era (number 5), pride and ambition (number 6) and nostalgia and memories (number 9) all can be linked with Caroline's immanent trip to England and eventual teaching career. Hence, it appears that the changes that were soon to occur in Caroline's life around the end of the research period were having a strong impact on her imaginal-emotional processes.

Just after this group of images, Caroline wrote another brief vignette, this time about "an unusual child who wasn't supposed to live three days." On reaching the age of three months, the baby's parents held a party, which was attended by the mother's friend, who expressed amazement at the child's survival: "It has to be a miracle. I've never believed in God; but if there is one, she's living proof of it." This story had meaning in terms of Caroline's survival as a fully functioning adult after a traumatic childhood. For in the Jungian-archetypal view, the various figures in dreams, twilight images, poems, and the like are seen as aspects of the central protagonist, who represents the person doing the dreaming, imaging, or writing (Heuscher, 1974). So, in the story involving the miracle child, Caroline's adult ego was represented by the mother's friend, who was amazed at the child's (Caroline's own) ability to survive a difficult early life.

Also, it is significant that the very last image Caroline recorded in her Daily Logs (two days before her departure for England) was that of Hestia, symbol of inner-directedness and the archetype of the Self--a source of strength that she discussed at length in her final interview (see analysis of interview responses on pp. 74-7). Based on her experience of this image, Caroline wrote a spontaneous poem about the women's movement that spoke of the goddess' influence as a mythic-archetypal image of women' inner strength and development:

> Hestia, guardian of the hearth,
> lighter of the flame
> that lets us go beyond
> struggle in the jungles of downtown New York
> or the halls of the Capitol building
> or the restaurant, or the office.
> We return to ourselves, guided by the
> bodiless entity.
> We return home.
> In ourselves,
> the soul that connects our femininity and our
> masculinity,
> we find the flame
> burning for freedom, burning for equality.

Here, an archetypal symbolic figure re-emerged from Caroline's unconscious just at a time when she needed support and reassurance, a time when she was expressing a lot of uncertainty about her future, her life's role, her sexuality, and the like (as evidenced by the imagery above). This result reflects the above-mentioned Jungian-archetypal concept of compensation, whereby one's unconscious image-making processes operate at periods when the conscious mind is unable to reconcile conflicting forces in one's waking life, thus balancing the overuse of rational thought, and leading to a sense of harmony and increased coping ability.

Summary of Caroline's interview responses/writings in terms of her personal mythology.

As outlined by Feinstein & Krippner (1988), the key elements of a personal mythology (discussed earlier) include one's (1) major life concerns, (2) primary sources of satisfaction, (3) understanding of one's position in society---its limitations, privileges, and responsibilities, and (4) views on nonhuman authority as an explanation of human destiny. Reflecting on how a person relates to and expresses these issues in family and social interactions, creative writing, and the like can offer insights into how he or she lives out a personal mythology, sees it change over the life span, and uses it as a basis for creative expression and self-development..

In Caroline's case, based on the interviews and writings analyzed above, a central myth in her personal mythology was that of the Greek goddess Hestia, a mythic figure representing the archetype of the "wise old woman, " which involves inward-turning, focused consciousness directed at attaining inner truth or insight. As mentioned, Hestia's attitude, like Caroline's, is that of the introvert, constantly oriented toward developing inner processes as opposed to outer sources of stimulation and ego-enhancement. Examining the myth of Hestia as it relates to Caroline offers valuable insights into the latter's own mythology. For the mythic-archetypal traits and energies tied to this goddess seemed to have a strong influence on Caroline's conscious and unconscious life. As Signell (1990) states, some traditional gods and goddesses, like Hestia, goddess of the hearth and inner wisdom, guardian of the continuity of home and family, and keeper of the sacred flame at the center, are still "alive" to such women today. In their dreams, Hestia might appear as a woman at a fireplace or stove, as a priestess lighting a candle, or as fire itself.

For Caroline, Hestia was a mythic-symbolic figure with whom she identified strongly because of that goddess' associations with inner wisdom, introspection, and meditation, all of which were important in Caroline's life. According to Bolen (1985), Hestia's way of perceiving and being relates to the introverted attitude, which Caroline saw as basic to her personality. Like Hestia, Caroline tended to address life by looking inward and intuitively sensing what was happening in and around her. For instance, she made the following comments to herself in Daily Log entries written during the study:

> (1) "You're trying to think and feel with your logical self. Feel and think with your deeper knowing. It is that knowing that will enable you to be an excellent writer";
>
> (2) I want to free up my hand. I wonder if there's a way I can do that. Besides the continual writing process, I mean visualizations, imaginings, feel the hand loose and open, connected to my deeper self, my more creative self that wants dearly to

> express itself. I think I might focus a little bit on that in my morning pages [an exercise from Cameron's (1992) 'Artist's Way' mentioned earlier] . My creative self freely expressing itself; my hand loosening up to let the creativity flow."

Such identification with the Hestian myth and lifestyle allowed Caroline to access her values, images, and feelings by bringing into focus what was personally meaningful for her. Through such inner focusing while doing this study's procedures and the other meditative methods she practiced, Caroline came to perceive the inner essence of her life situation, and so enhanced her growth toward greater creative expression and individuation (Bolen, 1985). This inner-directed perspective also seemed to provide her with clarity in the face of the confusing myriad of details and issues that confronted her in the time around the research period.

An inwardly oriented Hestia person like Caroline also may become emotionally detached and perceptually inattentive to others as she attends to her own concerns. Moreover, adding to her tendency to withdraw from social interaction, the Hestia woman's "one-in-herselfness" seeks peace and quiet, which is most easily found in solitude (Bolen, 1985). These traits also were typical of Caroline, who often withdrew from the world to gather her thoughts, images, and feelings and regain her center. For instance, in her Period Log, she wrote about finding solace in being alone and turning inward: "Quiet--does that word exist? What does it mean? Where can I find it? In a special little place within my sanctuary, my refuge, where my ego, or my id can't even reach. Neither work nor school can penetrate these depths." And in some related Daily Log comments, she described her habit of staying detached from other employees at the restaurant where she worked during her student years: "I realized I could work at a place without relating much to those I worked with and still do the best job I could," and of seeking refuge in a safe haven or *temenos*: "Childmade tents--blankets, chairs, and tables, forming a private spot, safe from external invaders. I wish my house could just be like that--warm, cozy, safe, a protective barrier from outside invaders."

When a woman lives out the personal myth of Hestia in daily life, a sense of equanimity and inner wisdom often typifies her interactions with others and the world. When this archetypal influence is present in a woman, events do not have the same impact on her that they do on others. With Hestia as an inner presence, a woman is not emotionally attached to people, outcomes, possessions, prestige, or power (Bolen, 1985). For she feels whole just as she is, and since her identity is not important to her, it is not tied to external circumstances, and she does not become overly happy or sad about life events. The Hestia symbol's emotional detachment gives it a "wise old woman" quality, so that a woman with this influence in her life is like an elder who has seen a lot, and come through it all with her spirit renewed and her character tempered. The excesses of other archetypal influences are balanced by Hestia's wise counsel, a felt presence that conveys truth, or offers psycho-spiritual counsel (Bolen, 1985).

In Caroline's living out of the personal myth of Hestia, these qualities manifested strongly. For as mentioned, she showed a precocious interest in her inner symbolic life, which gave her an aura of wisdom and self-understanding that belied her youthful age. As Bolen (1985) states, a young woman like Caroline who lives the personal myth of Hestia has a quiet, self-sufficient quality. If she hurts herself physically or emotionally, she tends to go to the safe haven of her room or home to find comfort in solitude, rather than seek solace from others. And often people are drawn to an inner presence she conveys, an "old soul" quality that bespeaks wisdom or peace.

Like the goddess herself as presented in Greek myth, Hestia women often had emotionally detached parents: "Many were psychologically on their own throughout childhood in households where the needs of the children were discounted and individual expression was 'swallowed up' by the need of the father to dominate" Bolen, 1985, p. 119). A Hestia-oriented girl is apt to withdraw emotionally, retreating within for comfort in the midst of a conflicted, dysfunctional family life or school environment that seems foreign. She often feels alienated from her siblings and peers as well as her parents---and she truly *is* different. She tries not to be noticed, having a surface passivity and an inner certainty that she is not like other people. She remains unobtrusive, cultivates solitude in social settings, and so becomes virtually 'persona-less,' like Hestia herself, who as mentioned, was not represented in human form by artists.

Such conditions seemed to have prevailed in Caroline's early life, since she included the following terms under the heading "Parents-Mom & Dad" in her Period Log: "loving, tense, little communication, struggling." Moreover, in a Daily Log entry, she wrote the following in a spontaneous one-page story:

> Behind the paper, a faceless person named Father read the evening newspaper. At least that's what I thought he did. Who knows, maybe he was contemplating all sorts of vile ways to deal with and get rid of me.
>
> "Michael, don't disturb your father, he's reading."
>
> I didn't have a daddy at five; I had father. Sometimes I would steal part of his newspaper or find a book and sit in my Playschool chair in the living room, just like Father. I don't remember what he looked like in the face. In all my dreams he's more of a ghost. In my memories, that's how I feel about Father. A ghost behind those spectacles and newspaper.
>
> Not a real man!

In the Jungian-archetypal view, through this story, Caroline created characters who reflected certain inner feelings and images that she held about her own family. Thus, in terms of the personal myth she was living out before and during the research period, the

Hestia-related motif of the dominant, distant father was being expressed in these lines. For as stated, many women who live the Hestia myth were often neglected in childhood, having had parents who discounted their needs, and a dominant father who stifled individual expression in the household (Bolen, 1985). Moreover, as quoted earlier, Caroline herself admitted that "growing up was *nasty*, very nasty."

Also, in living the Hestia myth in her personal life, a young woman tends to be an outsider or at most a quiet, unobtrusive participant in school and social activities, preferring to avoid the typical mood swings, competitiveness, and theatrical behavior of most adolescent girls. She absents herself from the dramas, passions, and shifting allegiances of her peers. In this respect she is like the goddess Hestia, who took no part in the romantic intrigues and wars that occupied the other Greek deities. So she is often a social isolate who appears to others to be self-reliant and different by choice. Or, if she has developed other parts of her personality, she may have friends and be involved in school and social life: "Her friends like her quiet warmth and steadiness, although they sometimes are exasperated with her for not taking sides in a controversy or wish she'd be more competitive" (Bolen, 1985, p. 120). And once again, these Hestia-related traits seemed to typify the young Caroline, who wrote about being withdrawn, passive, and an outsider in high school and university life, both in and out of academic settings.

For example, as mentioned, in her Period Log she described feeling inadequate as a girl's camp leader, where she was more inclined to follow others' orders than to take charge herself:

> At daycamp, as unit leader, I was insecure. I never felt like I was doing a good enough job even though the girls were glad to be in my unit. As assistant, I could follow and not take final responsibility. But that involved the challenge: when to follow and when to make a stand.

Also, in the following excerpts from her essay "The Blind Puppet" analyzed above, she described her Hestia-like nature in more powerful terms:

> For three and a half years, I was very sick, derived from an illness that had been growing inside of me for sixteen years. The symptoms I recognized and didn't recognize. I knew that I was an outcast; I knew that I was a loner; I knew I intimidated the boys in my class; I knew that no one understood me, just as I longed for someone to do just that--understand me. I knew that I was resolute not to change to fit into anyone else's standards of who I was supposed to be. I did not realize that my isolation, my walls that kept me separate from other people, all had a price, a very heavy price indeed.

After these lines, Caroline began to describe her budding relationship with her first lesbian lover discussed above, where she felt manipulated, and experienced pain, soul-searching, and had her first sexual experience. Prior to this time, Caroline had led a largely asexual life. In this regard, Bolen (1985) states that for both heterosexual and lesbian women who have Hestia as a dominant archetype, sexuality is not very important. And for Caroline, this seemed to be true, at least during her high school years, for she wrote the following about her sexual nature at the time (once again in "The Blind Puppet"): "In high school, I lived basically an asexual lifestyle. I didn't even talk about sex, let alone have any desire to be in a sexual relationship with anyone. I rejected anything having to do with the flesh, and most especially anything sexual." But in the years just prior to this study's research period, Caroline seemed to grow more imaginally, emotionally, and sexually expressive, a process that culminated in the strongly emotive and symbolically rich pieces written during the study, such as "To L. R. D." anlayzed above (see pp. 84-6).

To guide Caroline on the way to an even more balanced personal mythology that included mythic-archetypal elements complementary to her dominant Hestia-related traits, it would be helpful to use meditative methods like those of this study in the language arts classroom. For, in light of the analysis above, Caroline seemed to respond well to such techniques, being a predominantly introverted type who valued her privacy and ability to seek comfort and insight in solitary, inward-directed pursuits and practices. In pursuing such a course, it would be important to address what Bolen (1985) calls "the main difficulties for Hestia women" (p. 126), which relate to what was missing in the goddess Hestia as described in Greek myths. That is, as mentioned, "of all the gods and goddesses of Mt. Olympus, she was not represented in human form---she lacked an image or persona. And she was not involved in romantic intrigues or conflict---she lacked practice in these areas" (Bolen, 1985, p. 126).

Consequently, living the Hestia myth as Caroline did means to be generally self-effacing, emotionally detached or undemonstrative, non-competitive, and often misunderstood by those who are more extraverted in their way of dealing with the world. And to help such a young woman grow toward greater creativity and self-integration, a language arts teacher could stress persona-related issues in writing projects, dream amplifications, guided imagery, or similar exercises about social inadequacies, sexual unresponsiveness, emotional detachment, and so on. In this way, the introverted Hestia woman might be exposed to her awkwardness, uncompetitiveness, and the like and allowed to develop a persona that feels comfortable, once she has "worn" it enough through verbal or written experience.

But besides a persona, the woman who lives the Hestia myth tends to lack assertiveness, or access to her animus or traditionally masculine side. So, in such exercises, a teacher also would need to stress extraverted traits like those of Artemis and Athena, the active feminine archetypal figures who are Hestia's mythical sisters. Or, the Hestia-oriented woman could be exposed to the mythic figure of Hermes, god of communication and companion of travellers. Because when both Hestia and Hermes are part of a woman's personal mythology, Hestia can offer an inner, private mode of being and her animus-related Hermes myth can provide a way of dealing effectively with the world (Bolen, 1985).

This Hestia-Hermes complementarity is discussed by Griffin (1979), a playwrite, poet, and author who finds that such a mythic-archetypal alliance explains two disparate sides of her psyche. At home, she is a quiet, Hestia-like presence who makes her house a haven for introspection and inner growth. But this privacy-seeking side contrasts sharply with the articulate, politically astute, Hermes-like ex-newspaper editor, who in her public persona can be mercurial---clever as well as intense. And the Hestia-Hermes connection also may be seen in Caroline's twilight image (discussed above) of the bed-with-comforter-and-boy. Because the figure in the bed was a delivery boy, which relates to the symbol of the messenger, teacher, or disseminator of information. And in myth, this quality is connected with Hermes, who acts as intermediary between the gods (one's archetypal potentials) and the outside world of waking consciousness, as well as an agent of change. Moreover, the bed relates to Hestia in that both images reflect maternal/home-oriented traits. Expanding on such images involving two varied but complementary mythic-archetypal figures in language arts settings could offer Caroline a balanced, androgynous personal mythological base from which to operate in her private and public lives, and through which to develop as a more fully individuated woman and creative writer.

Creative Writing Techniques/Abilities and Experiences during the Study related to these Factors

This section deals with Caroline's comments on (1) her writing methods and abilities at the start of the study, and (2) experiences during the study related to these factors, beyond the symbolic/metaphoric responses on imagery and symbol use analyzed above. In her initial interview, in response to Question 1 of the Pre-Study Questions, Caroline discussed the general nature of her creative writing process:

> As a writer, I try to be as concrete as possible. Writing, if you're not concrete and specific, doesn't convey [a] message or any image that you want to get across. I ask a lot of questions, and a lot of images come through questions that I raise, in my poetry and in other fiction writing.

Here Caroline described a cognitively-oriented approach to image generation, in that she asked "a lot of questions" in trying to evoke images for use in creative writing. This technique may be related to the puzzle-solving method of Rohman's (1965) discursive meditation study discussed above (see pp. 54-5). Like Caroline's approach, Rohman's procedure involves asking questions to be solved by meditators, who discover the answers by turning inward and experiencing what emerges. Rohman based his method on the idea that creativity involves both discovering something new and experiencing such that the evocation of novel imagery originates within. But unlike Rohman's (1965) meditative question-asking process, which prompted an increased flow of creative imagery and symbolism in participants, Caroline's questions resulted in blocked creativity (discussed below), perhaps because they were not accompanied by calm introspection as in Rohman's approach. As mentioned, Rohman initially told his participants to imagine a "place" in which their subjects could "live," and then asked them to continue imagining until they reached the point where insights about the subject were experienced from within. All of this was done in a contemplative framework, as in the religious meditation practice from which it was derived.

By contrast, based on her description above ("I ask a lot of questions, and images come through questions that I raise, in my poetry and in other fiction writing"), Caroline's questioning approach to imagery production seemed to rely mainly on normal waking state cogitation on issues or problems, which she hoped would evoke relevant imagery for further use in writing. Because she mentioned nothing about entering a relaxed or contemplative state prior to asking questions. So, in the view of the world's meditative traditions, Caroline's pre-study image-making technique was just another way of producing cognitive chatter, which instead of promoting a free flow of imagery from the unconscious, absorbed her conscious attention and tied her up in left-brained cerebral activity. And this may be one reason that Caroline experienced writer's block for several years prior to the research period, which she described as follows in her first interview (this response is to Question 3 of the Pre-Study Questions):

> I would get a character in mind, or a setting and I'd get the first two or three pages with the very basic tone set, and then I'd just *stop*. And I couldn't go back to it, couldn't find the motivation. It's like I kept trying to believe writing wasn't that important. That was something else, I always try to deceive myself, 'It's not that important anyway'! And because of that block I had he [i. e., one of Caroline's English professors] suggested writing one-page stories.

These remarks revealed Caroline's frustration over her inability to produce more than "two or three pages with the very basic tone set" when she used her image-making technique.

In some related comments, this time from her second interview, Caroline said the following about experiences during the first half of the study regarding imagery and symbol use (see Question 1 of the Mid- and Post-Study Questions):

> I've written a lot of small pieces, nothing complete, since I started this [study], considering I've been reworking a poem that I started [in] October [before the start of the research period]. I've got a few revisions of that I've been working on. But [due to] other commitments I haven't done a lot of my own writing---a lot of little snippets. When writing the Daily Logs, there could be scenes thrown at a story, or a segment of a piece of poetry

> that's just not fully developed---*snippets* come through. Sometimes I write a whole page that could lead into a full-fledged story, and I do that quite frequently.

Here Caroline described the sporadic nature of the imagery she evoked during the first half of the research period. She related the "little snippets" that "come through" to doing her Daily Logs, which resulted in scenes that could be "thrown at a story," or in undeveloped parts of poems.

This experience went along with the nature of this study's Daily Log practice, because as mentioned in the Log-writing procedures in Appendix A, the natural flow of inner events was meant to be recorded in these Logs, and this usually involves only brief descriptions: "When writing in the Daily Log, you should aim to record the unpremeditated flow of events from your inner experience. A few words are often all that is required to indicate the quality of the experience taking place" (Daily Log instructions, Appendix A). The object of producing such brief verbal reports or images is that they may be used later for self-analysis or expansion into larger written works, by triggering a more powerful stream of expression. For instance, another part of the Daily Log instructions (again from the Daily Log subsection in Appendix A) reads as follows:

> Sometimes, when you begin by making a brief entry in your Daily Log, you may find that, without realizing it, you have launched yourself on a strong flow of inner experience. As the movement of this stream builds, the experience enlarges itself. At such times, the creative process is spontaneously taking place in you in the midst of writing your Daily Log. Should this happen, do not stifle the stream, but encourage it and evoke it further so that you can draw to full expression the possibilities and awarenesses that it contains. Afterwards, you can transfer these insights and images to your poetry or other writing.

This prescription also relates to the way in which Caroline experienced imagery while log writing.

Because she said that images tended to expand and transform themselves ad infinitum during the practice (this response was again to Question 1 of the Mid- and Post-Study Questions, and was quoted above in the section on symbolic-archetypal responses on the individuation process):

> What's interesting about the images that come through is, immediately after meditating, there's a couple just vague images come running through, and then they just come and go usually. And then I tapped into something else, maybe something as simple as a *bed*, and I start writing about this bed, and it leads me totally into something else...talking about a story...somebody was sleeping in a bed and then they go off. And I did that this morning. The first image that came to mind was a stream, and I saw this stream really clear, and the grass around it and everything, blue skies. The next image I see is a bed with a comforter, quilted comforter, and this story comes through about this kid who didn't want to get up, and he's been a delivery boy since he was six, and at that point he was sixteen, and it just went off like that. And I find it funny how that happens.

In this excerpt, Caroline described how, when she began to let images arise just after meditating, they flowed quite freely: "I've learned just to give it a couple seconds after the meditation, and things usually come *very* easily, very naturally, and then they flow, and I could possibly go on forever when I'm writing."

So, although her Daily Log writing often involved only "little snippets" that rose to consciousness, her meditation practice evoked greater amounts of imagery that flowed "very easily, very naturally," and "could go on forever." This result indicates that, for Caroline, the study's meditation procedure acted as a catalyst, producing a strong flow of creative images, which were often based on initial cursory entries from her Daily Logs, and which she went on to describe as follows (once more in response to Question 1 of the Mid- and Post-Study Questions):

> It's just the first couple images, sometimes I don't even write them down, 'cause they're very fleeting, they just come in and out. And then, my eye focuses on something, and it's not very meaningful, but it's just somewhere to take off and [I] just [go] wandering with it, and it just *amazes* me. It amazes me how if I just give a couple...I've learned just to give it a couple seconds after the meditation, and things usually come *very* easily, very naturally, and then they flow, and I could possibly go on forever when I'm writing, but I usually stop at a page or shortly after, 'cause it's like, 'O.K., I'm done with this,' at least on a conscious level. That amazes me how very *easily* it comes through---just give it a couple seconds, let images kind of sort themselves through. It's *amazing*!

Here Caroline described the ease with which images emerged from her unconscious just as she stopped doing the study's meditation practice. This correlates with Odajnyk's (1988) observation that meditation starts the process of activating unconscious imagery, but its potential as such a catalyst varies with individuals. With Caroline, little effort seemed to be needed for the evocation of a strong flow of imagery after meditating, some of which may have been archetypal in nature. With some, it is possible to have powerfully transforming experiences via meditation, and be completely unaffected by them (Odajnyk, 1988). But Caroline seemed to have gained from the increased imagery flow evoked through meditating, for she said it was "amazing" how images came through spontaneously and effortlessly after doing the procedure, and she later used them in creative work. This was in stark contrast to comments from her pre-study interview, where she described the writer's block that had plagued her for years: "I would get a character in mind, or a setting and I'd get the first two or three pages with the very basic tone set, and then I'd just *stop*," and "The only piece of poetry that I have goes back to middle school, and it's been very sparse ever since then, with a few more pieces during college." Moreover, Caroline appeared to use he newfound freedom of image making to work at overcoming that block.

In her final interview Caroline reaffirmed the loosening effect that the study's meditation practice had on her image-making process through the following comment (this response is to Question 1 of the Mid- and Post-Study Questions): "Whenever I do this [the study's meditation procedure] imagery would just seem to flow a lot more naturally, and come out very easily---dialogue, [etc.]." In addition, in the same interview, Caroline responded as follows to Question 5 of the Mid- and Post-Study Questions:

> Considering trying to find what was different with images before and images *from* this project [the present study], maybe [there was] a difference in richness. I don't know if there was anything that came out that couldn't have come out before, it just came out---images were a lot clearer. Mental pictures that I had been trying to draw on paper just became a lot more clarified, a lot stronger, a lot richer. Considering that is what you're trying to do when you write is basically *writing a picture* 'cause you want to make the other person see what you see in your own mind, and that is the greatest challenge. And that difference, the ability to do that is considerably more easy [after having done the present study's procedures].

So, based on her interview responses during the study, Caroline moved from writer's block at its start, to an enhanced ability to evoke imagery that was "a lot more clarified, a lot stronger, a lot richer," and to apply it in creative writing, both at mid-study and at the end of the research period.

And this effect can be compared to the results of one of Margid's (1985) participants discussed above (see pp. 55-8). In that case, a female university student in her late twenties wrote a poem on the word "visualize," describing an emotionally traumatic event that she could not write about prior to Margid's study. Margid (1985) concluded from the woman's journals that meditating on the word "visualize" allowed her to do just that---form images from subconscious thoughts and feelings, and express them in writing. As this participant wrote in her journal, "Perhaps I was able to let some things loose that have been on my mind for some time but could not (did not dare?) express before" (quoted in Margid, 1985, p. 102). She also remarked that she felt this experience had been the basis for the writer's block that had stifled her journal writing for some time prior to Margid's study, just as Caroline's traumatic early experiences may have induced *her* writer's block.

After the comments above, Caroline spoke further about experiences during the study regarding her creative writing process (again in response to Question 5 of the Mid- and Post-Study Questions):

> When you're writing what you're trying to do is create a picture. But I've always known that there's an abundance of images, an abundance of creativity within myself. I know that and have known that---sometimes I've been afraid to realize that. But this particular project [the present research] has helped open the door so that part of the way it's flowing through, whenever I calm down to relax enough to open that door. It's just

> immensely delightful to see what awaits me in my own imagination. Through the project I've been able to find more of what I like within my own writing. I'm getting to some kind of midway point that I can objectively view my work while taking a *pride* in seeing [it]. Usually when I would objectively look at my work [prior to involvement in this study] I could never see what was positive, what was strong, what was good about my work. But I'm realizing how much of a powerful voice I really have. And it's been incredibly, incredibly freeing.

Here she reiterated the centrality of "trying to create a picture when you're writing," which is basic concept in the present study---the notion that imagery is the origin of all cognition and verbal creativity. Moreover, based on these comments, it appears that Caroline not only became better able to evoke imagery by doing this study's procedures ("This particular project has helped open the door so that part of the way it's [i. e., imagery is] flowing through"), but also an increased confidence in her ability as a writer ("Through the project I've been able to find more of what I like within my own writing"). These results relate to Rohman's (1965) findings discussed above (see pp. 54-5). For after analyzing his participants' self-reports, he concluded that his discursive meditative approach to writing instruction introduced them to the dynamics of creativity by (1) helping them produce work that was good in itself, (2) leading them to creative discovery in other areas, and (3) making worthwhile writing possible to more types of students than did traditional teaching methods based on imitation of a finished product.

Caroline's comments about her improved view of her own writing also relate to the Buddhist notion that practicing meditation induces greater self-confidence in practitioners. For instance, the *Abhidhamma* (Pali for "the ultimate doctrine"), the meditation manual of Theravada Buddhism (practiced in Sri Lanka, Burma, Thailand, etc.), states that self confidence in a meditator (called *saddha* in Pali, the language of Theravada Buddhism) results from a "sureness based on correct perception" (Pali, *panna*). Meditation induces such insight or "clear perception of the object as it really is" (Goleman, 1988, pp. 123-4) through the agency of increased mindfulness, which results from continued relaxed absorption in the ongoing flux of inner processes. This phenomenon will be discussed further in the next section.

Physical, Mental, Emotional, and Intuitive Experiences during the Study

This section deals with (1) Caroline's remarks on her psycho-physical state at the beginning of the research period, and (2) experiences she had during the study with respect to these factors, beyond the symbolic-metaphoric responses on the individuation process analyzed above. Regarding her psycho-physical condition at the start of the study (part of this response was discussed earlier), Caroline said the following (see Question 2 of the Pre-Study Questions):

> [It's] varied, considering I do a lot of writing and do a lot of recovery process [therapeutic work on recovering from earlier emotional traumas]. I'm rather *stable*, but I am trying to improve my self-esteem, considering growing up it was *nasty*, very nasty. And having just shown some of my poetry to an AI [i. e., an assistant instructor in one of Caroline's university courses], I was in a very down mood for a few weeks, and a lot of my poetry shows that, a lot of *dark* images. I'm an optimist though, which is kind of funny. It's kind of strange to be an optimist and at the same time to feel very unconfident about your own place in the world, and how you fit. That's something I've been working on for the past two or three years. And a lot of times I'll feel small, feel very shy, very insecure, as if I was three of four again. But overall I'm an optimist, and very even-tempered, very excited. I'm not really an outgoing person, I'm very much of an *introvert.*

In light of Jungian-archetypal views, these responses reflect conflicts that Caroline was experiencing about her self-esteem and general emotional nature, which were touched on earlier in the amplifications of her stream and bed imagery. For example, she described two dualisms or dichotomies in her personality: (1) "It's kind of strange to be an optimist and at the same time to feel very unconfident about your own place in the world," and (2) "Overall I'm very even-tempered, [but at the same time] very excited."

These conflicting remarks reflect Caroline's ongoing encounters with the archetypal energies of the shadow, or the negative, hidden side of the personality mentioned above, which she attempted to deal with through her creative writing ("my poetry shows that, a lot of dark images"). The shadow relates to those psychic elements one is ashamed or fearful of showing publicly, such as the expectation of women that they will be unsuccessful as writers (Boice, 1985). This seems to have been a shadow-related issue with Caroline, for she said in a quote below (on p. 120), "I want to be a writer," and in the excerpt above, "It's kind of strange to be an optimist and at the same time to feel very unconfident about your own place in the world, and how you fit."

Such conflicts are seen by Jungian-archetypalists to be inherent in the nature of archetypal images, since the latter contain two poles---a "negative" and a "positive," and tension between opposites in the body/mind is central to its functioning. This tension takes many forms, one being the opposition the shadow presents to the conscious personality (Wehr, 1987). Jung (1966a) argues that such opposition implies a need for synthesis, which ultimately is effected by the production of unifying symbols in writing, art work, dreams, or the like. In Caroline, the opposition between her shadow, which included her fear about being a writer, and the conscious, extraverted component of her personality was playing itself out in the imagery discussed above in the analysis of her interview responses and writings. There she began to evoke images that reconciled various parts of her personality into one unifying symbol, for instance, the bed-with-comforter-and-boy, and stream imagery from her interviews (see pp. 77-8) As mentioned, both of these images had a bisexual or bipolar quality, since they combined male and female qualities related to Caroline's lesbian lifestyle (which in the Jungian-archetypal view is a female-male or androgynous mode of being [Hopcke, 1989]).

After her remarks on Question 2 above, Caroline said the following about her problem with writer's block (in response to Question 3 of the Pre- Study Questions):

> I want to be a writer, and that's important to me. So I'm trying to spend more time doing some [writing], and that's just a beginning process. I'm calling myself a 'writer-in-training' or an apprentice writer, considering I used to write plays and short stories, and the only piece of poetry that I have goes back to middle school, and then it's been very sparse ever since then, with a few more pieces during college. And this past couple months I've been writing more frequently, [on the] suggestion of a previous English professor of mine, who suggested that I write one-page stories.

Here she described a problem that Jungian-archetypalists address through analytic systems that are helpful in literary criticism and the study of writing difficulties (Boice, 1985). For instance, Jung dealt with the liberating effects of imagery as well as themes from world mythology, which can shed light on blocks in the creative writing process (Rosenberg, 1976). Similarly, the work of Goodman (1952), another depth psychologist, suggests that writer's block in playwrights may be due to discomforting parallels between the dramatic characterizations they create and their real-life interactions, which also can be said of short story writers, novelists, and poets. According to Goodman, this problem may be helped by letting such writers tell their own life stories so as to learn through concrete examples that writing describes fictional rather than actual social interactions, thus allowing them to express themselves more freely and fearlessly through composition. In Caroline's case, given the traumatic nature of her early life (as she said, " growing up it was *nasty*, very nasty"), it is likely that much of her writer's block stemmed from fear, or a reticence to evoke painful childhood memories through creative writing. So, an approach like that of the present study, which stimulates imagery production from deep unconscious sources, may be appropriate in helping people like Caroline encounter and deal with traumatic images from the past, and hence write with less inhibition and greater creativity.

Caroline continued to discuss her writer's block as follows (these remarks continue her response to Question 3 of the Pre- Study Questions begun above):

> I was having trouble. I would get a character in mind, or a setting and I'd get the first two or three pages with the very basic tone set, and then I'd just *stop*. And I couldn't go back to it, couldn't find the motivation. It's like I kept trying to believe writing wasn't that important. That was something else, I always try to deceive myself,'It's not that important anyway'! And because of that block I had he [an English professor] suggested writing one-page stories, and as well as writing more poetry, [and] I've been doing that.

As Goodman (1952) states, if writers get no chance to overcome such inhibition by disclosing their own life stories, they will not be able to "play" while composing and their writing will be "over-particularized" and heavy. The personalized or particularized nature of Caroline's creative writing was discussed above, where her poetic and fictional characterizations were seen to relate to specific figures in her own life, and much of the work sounded like verbatim transcripts of clinical narrative (see pp. 79 and 82-3). The idea of revealing one's own life story involves the notion of personal mythology (see p. 29), and relates to the present study's approach, where participants' mythic-archetypal imagery and symbolism were analyzed to form a coherent view of their creative expression through writing, and of their life narratives or mythologies. This process can enhance creativity, as shown in the discussion of Goodman's (1952) work above (see p. 120).

Interestingly, in her second interview (in response to Question 2 of the Mid- and Post-Study Questions), Caroline addressed the above-mentioned notion of play, stating that the study's meditation practice induced a feeling of playfulness in her writing that had been lacking previously:

> What it [the meditation] does help is to defocus my mind, 'cause I get so very focused. It gives my mind a chance to play, and I don't have much of a chance for that [normally]. And so that's what it feels like, it's just like my mind's *playing*. And that's enjoyable, to use that kind of sense of play [with] my imagination. The meditation [and] Daily Log is just like a chance for my mind to play, and that's been enjoyable.

So, through this study's practices, Caroline was evolving toward greater disclosure of her life story (Goodman, 1952) or personal mythology (Feinstein & Krippner, 1988), as well as a greater sense of play in composing (which seems to be required in overcoming writer's block), and hence greater creative expression. This process also helped her transcend her personalized writing style, by giving her freer access to universally applicable, archetypally based imagery like that in her poem, "To L. R. D.," analyzed earlier (see pp. 84-6), to which a broad audience could relate.

Some of Caroline's later responses from her second interview (see Question 5 under Mid- and Post-Study Questions) elaborated further on the benefits of meditative practice:

> It amazes me when I'm trying to meditate, a lot of thoughts come through my head and I have trouble trying to sift them away. But almost invariably, no matter how many images come through my mind when I'm *meditating*, and it's just like my mind's still so cluttered, that it seems to drift off when I take pen in hand after I've done the meditation. There's usually a few images come scattering through, but it's kind of like my imagination warming up or something. And that's kind of been odd.

Here, as she did in responding to Question 1 of the Mid- and Post-Study Questions above (see p. 116), Caroline affirmed the imagery-enhancing effect of the study's meditation procedure, describing it as "like my imagination warming up." As with her previous remarks, this response supports Odajnyk's (1988) view that meditation triggers the activation of unconscious images.

Right after these comments, Caroline went on to say that while doing the meditation procedure she sometimes found it harder to concentrate (as compared to the concentrative practice in the Artist's Way [Cameron, 1992], which she also did during the study), and so alleviate completely the cognitive chatter in her head:

> It's been difficult at times not having something [visual] to focus on. I'm used to doing more visual meditation [in the Artist's Way procedure]. I do the mantra [in the present study's meditation practice], but sometimes my mind's so scattered that even that doesn't do enough to focus. But I do it anyway, and sometimes it works and sometimes it's not enough. I'm used to having some kind of *visual* focus [in meditation]. Recently it's been less of a problem than when I first began. As far as needing a focus, there's not as much jabbering, noise.

From these remarks, it seems that Caroline began the study having trouble getting beyond normal cognitive activity during the study's meditation practice, but that this problem improved in the time just before her second interview, which may have been due to Caroline's fine-tuning of her meditation practice in the first half of the research period. Her ability to focus seemed to improve, despite the fact that she had no visual object on which to focus while doing this study's meditation procedure, as she had in Cameron's (1992) Artist's Way technique.

Caroline added that it would be "interesting to continue the alternate [nostril] breathing just to see if I could eventually see some kind of result of that. But I haven't yet seen any kind of impact that *that aspect* of the meditation process has [had]." Here Caroline artificially separated the study's alternate nostril breathing exercise, *nadi shodhana* (see p. 68 for details), from the rest of the meditation practice. But when done as an adjunct to formal sitting meditation (as in this study), *nadi shodhana* is a warmup or orienting procedure for the subsequent concentrative and mindfulness phases. So, when performed in this way, its specific effects are hard to analyze, since they become blended with the effects of the overall meditative experience.

In her last interview, in discussing study-related experiences involving self-esteem, physical well-being, and so on (Question 2 of the Mid- and Post-Study Questions), Caroline said:

> More than anything I would say it would be *confidence*. Considering I gave my first poetry reading last Monday, which I was absolutely *terrified* to do. I was terrified, so afraid I was gonna embarrass myself and shame my friends that were going to support me. But it was a very *strong* step for me and active, positive affirmation of what I want to do and be as a writer. The other major goal, the other *dream* that I'll finally be attaining is going to

> England [to do her student teaching] two days from now. And I would say the most important aspect of the meditation has been increasing confidence, increasing awareness of what my capability [is], [a] much stronger sense of my own voice as a writer. It seems much clearer and so much stronger, and that gives me a confidence to be able to continue writing, which I want to do. To me that has been the most important.

Here she expressed views on the effects of the study's meditation practice that parallel those in the Theravada Buddhist meditation manual *Abhidhamma* discussed above (see p. 118), which asserts that the main way to transform the self is through meditation (Goleman, 1988), and that confidence (Pali, *saddha*) is one of the healthy mental factors arising from that discipline. As mentioned, Abhidhamma psychology states that self-confidence in a meditator results from a "sureness based on correct perception" (Pali, *panna*). Meditation is said to induce such insight or "clear perception of the object as it really is" (Goleman, 1988, pp. 123-4) through the agency of increased mindfulness, which in turn arises through continued absorption in the ongoing flux of inner experience. As one continues to meditate, remaining undisturbed in the face of fearful thoughts and images, one learns to transfer the insights acquired through such encounters to the outside world of work, social interaction, and creative expression.

This process of replacing unhealthy mental factors (like unconfidence) with healthy ones (like confidence) through meditation is comparable to the current behavior therapy technique of progressive desensitization (Wolpe, 1958) discussed earlier (see p. 45), about which Goleman (1988) says "the means in Abhidhamma for attaining a healthy mental state is to replace unhealthy factors with their polar opposites. The principle that allows this is akin to 'reciprocal inhibition,' as used in systematic desensitization where relaxation inhibits its physiologic opposite, tension" (p. 123). For each negative mental factor there is a corresponding positive factor that overrides it. The central healthy factor is insight (panna), the opposite of delusion. In both approaches, as one turns one's attention inward, increased awareness of thoughts, feelings, and images from the personal and/or archetypal levels of the unconscious occurs. As discussed previously, this material is said to comprise a desensitization hierarchy (Wolpe, 1958), or graded series of images that initially may provoke anxiety, but ultimately are seen as harmless, because the individual is slowly desensitized to them through calm introspection. After such meditation, a person's free associations tend to be rich in content, while at the same time being more tolerable. Hence, both meditation and systematic desensitization can free the mind of longstanding cognitive patterns and allow new ones to emerge.

In Caroline's case, an increase in correct perception (*panna*) of her life situation, goals, and abilities seems to have occurred after just a few months of doing the study's meditation practice: "I would say the most important aspect of the meditation has been increasing confidence, increasing awareness of what my capability [is], [a] much stronger sense of my own voice as a writer." The basic meditative technique that induced this enhanced awareness is introspection, a close, systematic observation of inner experience (Goleman, 1988). Through this process of observation or progressive desensitization, one can come to see that a state like unconfidence need not persist for a long period of time. Through repeated meditation practice, which allows one to monitor mental states, one can recognize that all such states are fleeting, and need not threaten one's life goals. For Caroline this meant noting her unconfident feelings during meditation and in daily life, and then seeing them as unhealthy and delusory. In this way, she attained a degree of mindfulness (Pali, *sati*) of her internal condition, and ultimately, may gain insight (*panna*) into the fleeting nature of all phenomena, including the individual body/mind with its fixed view of a "self" or "ego." In time, through meditating, one can come to transcend all illusory notions of personal inadequacy and the like, in which state one recognizes that there is no self as such but a self-consuming process of psycho-physical phenomena that continually arise and then disappear (Nyanatiloka, 1972).

Effects of the Study's Procedures Compared with those of Previous Writing Instruction

This section deals with Caroline's responses on her previous writing instruction (both classroom and self-help), and how the present study's methods differed from it, beyond the mythic-symbolic responses on the creative writing process discussed above. In her second interview, in response to Question 3 of the Mid- and Post-Study Questions, Caroline said:

> The main difference [between this study's approach and others] is the *clarity*, sometimes after meditating, *how much* comes through so easily, and given a couple seconds [after stopping meditation], how *quickly*, how *naturally*. 'Cause I've done a lot of the stream of consciousness, or just keeping the hand on the page and just writing whatever comes through, and it just keeps writing, and writing, and writing. And that has been *helpful*, but for some reason my hand seems to keep too much control. [And so this process hasn't been] as effective usually with me, whereas [with] the meditation, my hand being in control, except for maybe how much I choose to write at the moment, is not an issue.

Here Caroline described a major difference between (1) a previous self-instructional method she had used to stimulate the flow of imagery and ideas, a non-hypnotic form of *automatic writing* or *freewriting*, where she allowed whatever flowed from her pen to be put on the page, and (2) such writing after doing this study's meditation practice, which was freer and more spontaneous than that produced through her earlier technique. As Hough (1973) states, free writing techniques like the one Caroline practiced prior to this study often hinder the spontaneous flow of imagery rather than promote it. For if one tries to write as directly and spontaneously as possible, without restraints, structure, or choice of language, one would think that the unconscious could express itself with a minimum of interference. However, except in trance or semi-hypnotic states (so-called *automatic writing*), this is exactly what does *not* occur. In line with this view, using her former approach, Caroline felt that a great deal of conscious control impinged itself on her writing process, whereas with this study's method she found that such control was "not an issue."

This result relates to the fact that, as discussed further below in the case of Amy, meditation induces *deautomatization* (Deikman, 1969), whereby the body/mind's normally automatic processes are taken out of their set patterns, without inducing hypnosis, so that a person can attend to new experience. Meditation impedes or reverses automatization by allowing one to either disallow or remain aware of automatizations connected with all major stimuli. So, the energy normally used in this process is liberated, the outcome of which may be enhanced states of awareness in which all input is experienced as novel, because it is given conscious attention and has been stripped of its prior psycho-physiological associations (Odajnyk, 1988).

During meditation, extraneous stimuli are given no attention; but after a session ends, the meditator's response to stimuli becomes more intense. With Caroline, this resulted in the novel experiences of greater and more spontaneous imagery and verbal flow in writing, which seemed odd, as she said in some further comments (on Question 3 of the Mid- and Post-Study Questions):

> And I've found that kind of peculiar and odd, because a lot of times doing the Artist's Way [Cameron (1992), the creativity-enhancement method discussed above that Caroline did prior to and in parallel with this study's Daily Log procedure], writing the morning pages [a journal-writing practice in the Artist's Way approach], things would come. When I was doing the meditation, the alternate nostril breathing meditation, after I relaxed and did that and started writing, images would come up to mind [that] were a lot of story ideas, and then in the morning pages I could explore that further. Then I could take time doing the three pages that I would have to write [as part of the Artist's Way technique] to further explore what images came to mind. But the images didn't come as clearly, or quickly, or naturally, and as easily [prior to the research period], in the writing of the three pages as they did [during the research period when] the meditation [was being practiced].

Here Caroline described gaining greater clarity, speed, and naturalness of imagery production when doing the Artist's Way, which she attributed to practicing this study's meditation technique.

When I asked her for further details of this experience, Caroline added the remarks below (again in response to Question 3 of the Mid- and Post-Study Questions):

> Just to get my hand moving, considering my hand moves and moves and moves [in the stream of consciousness method she mentioned above], it feels like sometimes my hand would get too tight to [effect] the idea of the

> stream of consciousness, or just to keep writing without taking the pen off the page. Eventually the unconscious can come through because you just keep writing and your conscious self begins to lose control. [But] for some reason with me it doesn't seem to work as easily. Even if I leave editing aside, it doesn't come as naturally. But through the *meditation* it just comes *there*. I just do the breathing, and then after the breathing sit back and [for] a couple seconds, just kind of let things float through my head, and take a pen to the page and just start *writing* and I write whatever. Sometimes I end up writing a list of things, and I may write a list for about thirty seconds, and then it goes off.

Caroline's method of free writing sounds more like an accessing of James' (1950 [1890]) stream of consciousness (see p. 51) than it does hypnotically induced automatic writing, where all conscious control is given over to a hypnotist or guide. In Caroline's technique, as in Elbow's (1973; 1981) and Rainier's (1978) free writing methods, the writer consciously listens to inner speech and records it without altering a word. Such an approach can be applied effectively in cases of writer's block (Boice, 1985). But for Caroline, before the start of this study's research period when she began meditating, stream of consciousness or free writing was too rigidly controlled for her liking: "Eventually the unconscious [theoretically] can come through because you just keep writing and your conscious self begins to lose control. [But] for some reason with me it doesn't seem to work as easily." Or as Hough (1973) states, "we are apt to think of the unconscious level as something that can be released simply by passivity and relaxation. But our conscious defences are so strong that often it does not work in this way. The unconscious has to be coaxed or tricked into revealing itself" (p. 89); and for Caroline, the deautomatizing effects of this study's meditation procedure provided a means by which this could be done.

As Caroline herself said, "through the *meditation* it [imagery] just comes *there*." So for her, doing the meditation procedure was a catalyst to a method of creativity enhancement (Cameron, 1992) which had been less successful when practiced on its own. Concerning this experience, Caroline went on to say:

> Both [techniques] are very helpful and I notice I can use them very much *intertwinably*. And they work very well, considering I can take my *conscious* self in the morning and do *a lot* with what comes through easier, using the unconscious through the meditation. Or at least the writing process after the meditation comes through a lot easier. So it becomes a nice balance when I can use the conscious self and the unconscious self. But the idea that you're trying to tap those lower images definitely comes through more after the meditation.

Thus, Boice's (1985) observation that free writing techniques can aid blocked writers got an added boost from this study's results, with its meditation procedure providing an adjunct to such therapy.

In another example of using stream-of-consciousness methods as a form of writing therapy, Rainier (1978) developed a journal-writing method wherein blocked writers practice "free-intuitive writing" to outsmart the "censor" within, who makes judgments on compositions, and the "critic" whose role as commentator on the writing process is witheld during a first draft. In these and in related techniques emphasizing right-brained or intuitive, imaginal, and nonanalytic ways to transcend the stiffness and obsessiveness typical of writer's block, there is little empirical data on the effectiveness of specific methods (Boice, 1985). But the results described above in Caroline's case help to remedy this situation. Because they support the idea that free writing can effectively reduce writer's block when combined with a specific technique (like this study's formal meditation practice) that helps unleash unconscious contents by lowering the threshold between waking consciousness and non-ordinary states . Moreover, another advantage of this study's procedures is that teachers can readily replicate them, and so confirm or refute their value as aids to writing problems in the classroom.

In her final interview, Caroline described her previous writing courses, student teaching, involvement with other creativity enhancement methods, and how these differed from the present study's approach (again in response to Question 3 of the Mid- and Post-Study Questions):

> Considering writing instruction, I haven't had a whole lot. Academic classes---I've taken one creative writing class, which I believe did not show off my potential or my ability, and they gave me a 'B' in that class. I had one expository writing class, which I did much better and I got an 'A' in. But I think it's hard to bring forth creativity under those kind of circumstances. As a student teacher I've been having my students do kind of the same thing though, and writing short stories. I've wanted to teach creativity in the classroom though---that was with it. But in my own instruction, I've done a couple of different programs. One was called the Artist's Way [the work by Cameron (1992) discussed above], and another program was called 'The Mystery School' [Newton, 1980] and that didn't focus on writing, but on clearing away emotional garbage basically, so you can achieve your dream. And the strongest difference [between these methods and the present study's procedures] has been in the form of breathing meditation. And I still don't know the particular effects of the alternate nostril breathing, how much that was affecting [me]. But I know the *regular* breathing, focusing, or the combination of the two [i. e., the main parts of this study's meditation procedure that were done after the alternate nostril breathing exercise], I'm not sure which, has helped the flow of images come much more naturally than what I've *previously* experienced.

Here Caroline reiterated that she experienced increased naturalness in the way images arose for her as a result of doing this study's meditation practice. She said that the breathing exercise aspect was the key difference between this study's approach and other creativity enhancing techniques she had tried, and that the overall effect of doing the former was that it "helped the flow of images come much more naturally than what [she had] previously experienced."

So, based on her interview responses, Caroline can be said to have experienced the following during the study (1) transformation of her cognitively oriented approach to free writing and image production that had been contributing to her writer's block before the study, (2) a freer flow of images after doing the study's meditation practice, (3) increased confidence in her writing ability, (4) increased contact with shadow-related material, which helped her to reconcile conflicting elements in her personality and gain greater individuation and creativity in writing, (5) an enhanced sense of play in composing, which helped her uncover her personal mythology more easily, and (6) enhancement of the creativity technique (Cameron, 1992) that she practiced along with this study's procedures. In sum, she seemed to gain a greater ability to evoke and use imagery in creative writing as a result of doing this study's meditative procedures, and address inner conflicts derived from shadow-related unconscious material, which helped her on the road to individuation and enhanced creative expression.

Case 2: David

Jungian-archetypal Analysis of Imagery and Symbol Use

Amplification of Imagery/Symbols in Interview Responses on the Creative Writing Process

During David's second interview, when I asked about experiences during the study related to imagery and symbol use in writing, he said the following (in response to Question 1 of the Mid- and Post-Study Questions):

> It dawned on me recently [during the research period]...I never realized the direct connection between the things I read and the kinds of things that I'm writing. And it became *interesting* in a very *scary* sense, 'cause I never gave much thought to the degree to which the things I read and *think* about during the course of the day, during the evening prior to my going to sleep, as well as my *religious* kinds of reading, and *church* thoughts, all those things play themselves out when I'm trying to put pad to pen when writing.

Here David described feeling fearful at realizing the extent to which influences like his religious reading and church-related thoughts affected his writing---a new awareness that he attributed to doing the study's practices. These sentiments were tied to David's strong Roman Catholic faith and upbringing, and reflected an experience of the *numinous* power of religion in his life and creative writing process. Otto (1923 [1950]) coined the term *numinous* from the Latin *numen* to describe the awesome, overwhelming, wholly other, and fascinating nature (Lockhart, 1977) of experiences like David's (as he said, "it became interesting in a very *scary* sense"). This feeling probably stemmed from the fact that David tapped into the intermediary realm of the twilight state as he did the study's meditation practice, and found himself encountering images and insights related to his religious faith that were intense, strange, or unsettling. In this connection, Jungian-archetypal theory describes the external forms and structures of cultural religions (traditional religions like David's Catholic faith) as "amulets," or ways of psycho-physical adaptation to such intense emotional experiences, a protective, insulating approach to the "live wire of the psyche" (Bond, 1993), which David seemed to have touched while meditating.

That is, with their external or socially oriented rituals and dogmas, organized religions like Catholicism offer a safe haven from the potentially disturbing experiences that may arise through meditation and other techniques that allow for direct personal contact with unconscious processes and altered states. These socio-cultural structures insulate against direct experience of the *numinosum*, much like science has created an "empirical" reality to insulate people from the direct experience of nature, such as that promoted in many non-Western cultures (Bond, 1993). This insulating effect arises through group participation in services and rites that offer a sense of psycho-spiritual fulfillment without requiring believers to delve too deeply into their inner processes. For David, the influence of the protective veil of Catholicism in his life seemed to be revealed during his twilight state imagery experiences in meditation, which made him feel apprehensive.

He went on to discuss this self-unveiling process as follows (once again in response to Question 1 of the Mid- and Post-Study Questions):

> So I guess I became much more aware of that [the influence of his religious readings and thoughts on his writing process] than I perhaps normally have been. And I think it's good, but I guess it's now *making* me be much more *aware* of the kinds of things that I read, and I think there's a relationship between the thoughts that I may have in my sleep and the things that I'm dreaming...dream *about* , and whether or not they are of a pleasant nature or not. It's quite interesting. Just recently I read a chapter that dealt with *sin* in a book that I'm reading. And the things that I was thinking about that night at moments in my sleep became evident, and I sort of put it together after the fact. And a few other instances where I had thoughts that sort of lingered in my mind because of things that were going on in my life played themselves out in my nighttime stories, dreams. And I guess that was a revelation that I wasn't much aware of until my having to be more focused about trying to capture in some form my thoughts [in writing the Daily Logs]. So, it's been interesting.

In this excerpt David linked his newfound awareness of the ties between his reading and writing activities, and those between his daytime (waking state) and nighttime (twilight and dream) images, feelings, and thoughts, to doing the meditation and log-writing procedures. And again, he mentioned a religious motif, this time *sin*, as it related to these processes.

Like his church imagery, the mythic-archetypal theme of sin or evil has roots in the most ancient strata of human experience, predating the establishment of organized religions, and providing a basis for belief systems like David's Roman Catholicism:

> The long lineage of Christian myth back through the centuries and millenia says something about its contact with humanness and secularity. The first Christian imagination, myth and dream, had archaic roots in the life of mankind and a direct relation to the most ancient epiphanies. If this was true historically, on the horizontal plane of time, it was also true phenomenologically, vertically, in the individual. Indeed, the New Testament symbolics of evil and purgation include psychic strata that go down into primordial [archetypal] human categories. The long way back of reflection on [these] great cultural symbols can alone match psychoanalysis and its regressive exploration (Wilder, 1991, p. 77).

So, David's preoccupation with motifs of religion, church, and sin or evil can be traced to prehistoric roots in humanity's collective psyche or unconscious, and exploring the imagery related to these themes could help him understand his creative-individuation process in terms of mythic-archetypal symbolism, much like the study of early childhood memories in psychoanalysis.

For instance, Mathews (1986) points out that the church as a symbol (which was central to David's creative-individuation process, considering his frequent mention of ecclesiastical motifs in interviews and writings provided for this study) represents the "Heavenly Jerusalem," or "Heavenly City," the realm of the elect described in the Book of Revelation. The city has twelve gates on a square ground plan and rests on twelve cornerstones where the names of the twelve apostles are enscribed. However, this symbolism has another semantic dimension, namely, that of the church or city as representing the human body/mind. For the city in the Book of Revelation is described as having the form of a cube, and when one unfolds a cube, the resulting shape is that of the cross, which represents a human form with outstretched arms.

> [Thus] although Iôannês [St. John, author of the Book of Revelation] speaks of measuring 'the city, its gateways, and its walls,' he does not give the measure of the gateways, for the obvious reason that it is wholly unnecessary, since the word 'gateway' [Greek, pylôn, from pylê, 'an orifice'] sufficiently indicates their nature: they are the twelve orifices of the body (Pryse, 1979, p. 423).

This symbolism of the church as representing the city/cube/human body/mind is shown graphically in Figure 4.

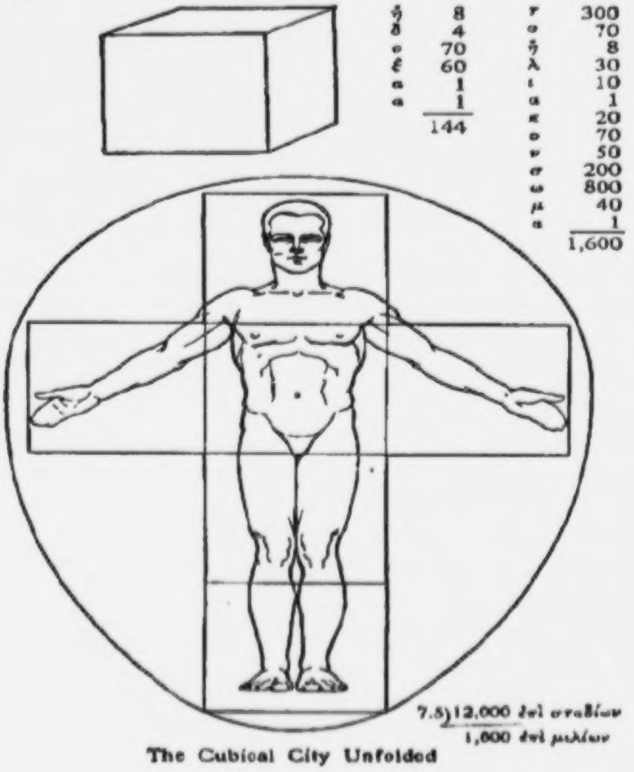

ἡ 8
δ 4
ο 70
ξ 60
α 1
α 1
144
τ 300
ο 70
ἡ 8
λ 30
ι 10
α 1
κ 20
ο 70
ν 50
σ 200
ω 800
μ 40
α 1
1,600
7.5)12,000 ἐπὶ σταδίων
1,000 ἐπὶ μιλίων
The Cubical City Unfolded

Figure 4. The Cubical City Unfolded

Note. From Kundalini, Education and Enlightenment (p. 424) by J. White (Ed.), 1979, Garden City, NY: Anchor Books.

In David's case, such symbolism could be amplified in the language arts classroom to show the unconscious connections between his frequent mention of "church thoughts" (as he put it above), and his body/mind and creative/individuation process. This would allow him to expand his concept, imagery, and experience of the church as a living symbol (Adler, 1961) into broader realms of meaning and relevance for his life and creative development. Because in esoteric or mythic-archetypal terms, the word "church" refers to the individual's inward-directed life of psycho-spiritual growth toward higher states of consciousness through the mediation of the body/mind, and not an external socio-cultural structure fostering outward-directed religious expression. But, based on his comments above, this process already may have begun for David, albeit tentatively, through his inner-directed experiences in meditative states during the study.

Amplification of Imagery/Symbols in Interview Responses on the Individuation Process

In responding to Question 2 of the Pre-Study Questions (on sense of self, emotional state, and the like at the start of the study), David said the following:

> As compared to the last time I tried this [I had trained David in the meditation and log-writing procedures on an earlier occasion, but he had had problems with the meditation practice, so this was his second try at participating in the study], I'm at a much more *peaceful* state than then. Previously, my health was such that it was something that was bothering me more than I realized, or more than I wanted to own up to [David had *Crohn's disease*, a chronic abdominal disorder that recurred periodically]. But at least now I can say without question, with the doctor's assistance, I'm at a point where I'm able to *comfortably* co-exist with my environment, and do the things that I need to do without feeling that there's some invisible *power* or *real* power hovering over me, controlling my fate. So because that ominous power is not hovering over me, I'm now able to comfortably co-exist within my environment whereby I'm able to be effective without worrying about what might happen. So in essence, I'm more at peace now than I was this past summer [when he tried to begin participating in the study the first time]. And I guess in one sense, because I *am* at peace, it allows me to appreciate the moment better, and I'm able to give more of myself as a result.

Here David described the physical condition that had affected his ability to participate in the study on his first try as "some invisible *power* or *real* power hovering over me controlling my fate."

Similarly, Lockhart (1977) discusses the effects of a chronic physical disease in Jungian-archetypal terms as a seemingly extrahuman power beyond personal control:

> It becomes a genuine *mortificacio* [Latin, 'death bringing']---a true dark night of the soul. Perhaps in no other way does an individual experience the deepest possible meaning of 'autonomous' than in cancer [or some other potentially life-threatening disease] attacking, seizing,and consuming its life. In it, he is confronted by a truly other, a powerful *numen* [a seemingly external, overpowering, awesome force] threatening his very existence (p. 1).

This sounds much like David's description of his disease as an "invisible power hovering over me controlling my fate." Such imagery of a "numen" or external force influencing one's life is typical of those with unremitting illnesses, and may be related to the "direct phenomenological experience of the divine, particularly in those experiences of a God's wrath, fury, and punishment (or the 'demonic dread,' which is the fear of such experience" (Lockhart, 1977, p. 22). As mentioned, the term numinous describes the "aweful, overpowering, urgent, wholly other and fascinating quality" (Lockhart, 1977, p. 22) of these experiences. Moreover, the term *mortificacio* above relates to the dark experiences accompanying the loss of vital energy through chronic illness (Lockhart, 1977). In David's case, the interpretation of his image of an "invisible power hovering over me" as numinous or spiritually charged is relevant, because religion played a large part in his life, and his very use of terms like "invisible power" and "ominous power" in connection with his illness undoubtedly stemmed from his strong Catholic faith and upbringing.

I asked David for clarification or elaboration on the above comments, specifically regarding his emotional state at the time ("Are you, happy, sad, etc."?), and he responded as follows:

> [I'm] copacetic. I'm at peace, which means I can think about things that make me happy. I can think about things that make me sad. But it's not *one* particular emotion that predominates my being, but because I'm *at* peace, I can *choose* to allow those different emotions to be a part of my experience, not so much because I'm trying to become sad or happy, but because I am indeed in *tune* with my many selves.

Here David expressed a sense of equanimity in terms of his emotional well-being at the start of the study. He also recognized that "many selves" existed within him, which goes along with the Jungian-archetypal idea that numerous archetypal influences go into the makeup of the Self, or the unifying principle of the personality (Hall & Nordby, 1973).

Concerning the type of state David described above, namely, one of attunement or "peace" with his "many selves," Hall & Nordby (1973) state:

> The self is the archetype of order, organization, and unification; it draws to itself and harmonizes all the archetypes and their manifestations in complexes and consciousness. It unites the personality, giving it a sense of 'oneness' and firmness. When a person says he feels in harmony with himself and with the world, we can be sure that the self archetype is performing its work effectively. On the other hand, when a person feels 'out of sorts' and discontented, or more seriously conflicted and feels he is "going to pieces," the self is not doing its job properly (pp. 51-2).

In David's case, his sense of relative peace at the start of the research period contrasted sharply with the state he said he was in the first time he tried to participate in the study (two months before this interview). Then he was experiencing the physical problems mentioned above, which induced the feeling that an "invisible or *real* power [was] hovering over [him], controlling [his] fate."

This latter comment indicated that the sense of well-being David felt around the start of the study was relative---it depended on the status of his above-mentioned abdominal condition. So, his feeling of being "copacetic" or "at peace" was potentially short-lived, for it relied on outside sources (a doctor's care and medication) for its existence. In the Jungian-archetypal and meditative views, such reliance on external forces or intervenions for one's inner and outer well-being can lead to an eternal round of happiness and unhappiness, health and sickness (which is what seemed to be occurring in David's case). Because quick and temporary healing without changes in the individual and the quality of his or her life is seen all too freqently---"a lull before an even more virulent [illness] occurs. It is as if the ego has healed its wounds in order to maintain the same relation to life. Such power is effective for a time" (Lockhart, 1977, p. 20). But when a person addresses his or her psycho-physical problems more deeply, that is, at the personal and mythic-archetypal levels of image making and feeling, he or she can effect a more longlasting and powerful transformation that includes all aspects of being.

In this process, one gives mythic-symbolic form to forces like David's medical condition, and thus can begin to see them as only relatively real influences in one's life. That is, when one allows the unconscious to evoke whatever imagery and feelings it will concerning one's current condition in dreams, twilight states and the like, such as images of death or dismemberment (which often occur in chronically ill people), one can begin to see disharmonies in the body/mind as strongly affected by psychic forces (personal and archetypal imagery), and not the result of an external source of evil:

> Human consciousness is surrounded by hostile forces which generally *seem* to lie in the world around us. We need to look within [however], for the danger is [really] there. The true challenge is to keep alive, encourage and nurture the spark of consciousness in spite of the inner forces and voices that would seem to discourage, thwart, and limit us. This is done not by fighting the 'witch' [problematic inner imagery and feelings], but by realizing that in every situation and stage of life, there is the possibility of true awareness and thus always a way to inner freedom (Hart, 1977, p. 45).

In this way, a person can help him- or herself recover from disease and gain greater self integration or individuation by encountering and dealing with negative or life-denying unconscious tendencies, and overcoming the debilitating emotions and thoughts associated with them. An illness like David's can allow one to re-enter the body/mind or psyche to establish connections with what is beyond the constricted domain of normal waking consciousness. That is, it can be a road to individuation, holding within it the *massa confusa*, or confused mass yet to be transformed, and pulling consciousness to deeper recesses of the self (Lockhart, 1977). The Latin alchemical term *massa confusa* refers to a mass of elements in active conflict with each other, as in cancer, where cells are undifferentiated and chaotically organized, and proliferate randomly. So, in Jungian-archetypal terms, dealing with a chronic, debilitating disease like David's is most effective when seen imaginally as a massa confusa to be reordered or transmuted (Lockhart, 1977).

In medieval alchemy, for instance, psycho-physical disorder was seen to be transformable if one put oneself in a state where the "miracle" of transformation was possible. As Jung (1970) says, in alchemy, "transformation was a miracle that could take place only with God's help" (p. 238). In David's case, imaging the transformation of his state of illness into one of health could be achieved in the language arts classroom through the Jungian-archetypal technique of *active imagination*. In this procedure, one engages the unconscious in dialogue with the conscious ego through relaxation, imaging, and verbal interaction with a second party such as a teacher, or through creative work in various media, which allows for expression of the resultant imagery. This process permits students to use their image-making abilities to access a broad range of associations among inner experiences. Thus, they can deal directly with potentially problematic imagery and feelings, and see more deeply and fully the significance of their imaginal lives in relation to their growth toward individuation and enhanced creative expression.

For someone like David, this procedure could be used to overcome debilitating thoughts, images, and feelings related to his illness, and thus improve his overall psycho-physical condition. Lockhart (1977) provides the following example of a man who used a form of active imagination to overcome cancer and gain greater insights into his individuation process as well:

> I met a patient recently who had widespread cancer and should not have been alive at all. But he had an unexpected encounter with his psyche in the form of several dreams which had such a profound effect on him that the term transformation is hardly suitable. It was like a conversion experience to the reality of the psyche. After this, the cancer began to regress. But what struck me was not the regression of the cancer and the prolonged life. With this man there was more than healing. This was a patient cured in the truest sense of this word (p. 20).

In such cases, psycho-physical change is effected by bringing to awareness one's images, thoughts, and feelings related to anxiety, care, sorrow, and concern, so addressing the deepest levels of a problem; for in the Jungian-archetypal and meditative views, the body evolves in parallel form to the mind, and vice versa (Bond, 1993).

Through active imagination, one's body/mind becomes imaginally and emotionally involved in one's dysfunction or illness, suffering it as the first element on the way to self-cure (Lockhart, 1977). And so a disease like David's evolves into a tool for understanding the deeper levels of unconscious processing. In fact, as mentioned, Jung says that "the only real disease [is] normality" (Lockhart, 1977, p. 21), that one's psycho-physical problems are one's gifts and that by going into them, one could find the completeness that is lacking in what we call normal. That is, knowing why one is sick can lead to insights about the part one plays in creating one's own illnesses, for in the Jungian-archetypal and meditative views, the mind in its physical form *is* the body (Bates, 1985). But this kind of self analysis is an often painful process that many people are unwilling to endure. Such reticence seemed typical of David, who at the start of the study relied solely on external agencies to deal with his illness, and seemed hesitant or perhaps unable to delve too deeply into its imaginal-affective origins. For, as mentioned, he refused to divulge the full contents of the logs he wrote for this study, preferring instead to provide outlines of their contents. Such resistance to experience and reveal problematic images from the unconscious can unwittingly perpetuate a psycho-physical condition.

For as Sheikh, Richardson, & Moleski (1979) state, people with psychosomatic complaints often have difficulty fantasizing or daydreaming, tending to orient themselves toward external events rather than feelings. And similarly, M'Uzan (1974) posits a fundamental psychic structure unique to people with psychosomatic illnesses, characterized by a deficiency in the imaginal activities, which no longer or inadequately "fulfill the functions of elaboration and integration" (p. 103). This seemed to be true of David. Because, during his interviews for this study, he used little concrete imagery to describe his life situation, creative process, and experiences related to the meditation and log-writing procedures (as compared with other participants), and was concerned about his image in the external world of family, friends, and peers.

So, in light of the finding that people who suffer from psycho-physical problems are often limited in their imaging abilities and overly oriented toward external rather than inner processes, it can be helpful to uncover the reasons for this condition, and help such individuals overcome their imaginal deficiencies through methods like those of this study, in the language arts classroom. Because Ahsen (1977, 1978) and Sheikh (1978) found that even those who find it hard to evoke imagery, or are fearful of doing so, can be helped through concentrative methods to evoke images based on significant past life situations, or even archetypal imagery. This result was supported by the case of Aaron (discussed below), another participant who was wary of dealing with his imagery, but who nonetheless seemed to evoke strong archetypal images both during and after practice of the study's meditation procedure.

David's ongoing concern with external matters was reflected in the following response to Question 4 of the Mid- and Post-Study Questions during his last interview, where he discussed why he did not divulge the original text of his logs for analysis in the study:

> Other than my being very much aware of my evasiveness, even now, to my surprise, as you will get a glimpse of in that summary of reflections [the abbreviated log outline David provided for the study], strangely enough I have this vision of *being* somebody in the near if not distant future. And because of that, I'm very sensitive to what's associated with me in print or otherwise. And so I'm reluctant to speak about my likes, dislikes, disfavor, favor or whatever, of people that I *do* care about. Because, how can you be this person of *something* and yet have these particular kinds of thoughts. So I guess I'm giving thought to that more and more, because when you think about writing what you write [the present dissertation] somehow I *will* be connected with it, knowingly or unknowingly. It's no more than my own knowing that. And I guess I'm very conscious of that, that *public* persona that I try to create and want to develop in such a way that it doesn't represent anyone in a bad light. And I think one of the principle reasons [for] my reluctance for sharing the journals [logs] in its original form was indeed because of how it may have portrayed people in uncomplimentary ways. It gives me an image that I'm not necessarily wanting to engage in or identify with, that [of] being someone who perceives that you're *better* than others, although I know that it's more about being *different*. But the words used to judge that notion of good, bad, better, and not so good---I guess I'm very sensitive about wanting people to even assume that I would have that kind of rendering of life, and in particular those that I've learned to care about.

Here David revealed his concern with the persona, or "conformity archetype" (Hall & Nordby, 1973) mentioned previously, which serves a purpose similar to the mask worn by an actor, that is, allowing a person to portray a specific role in the drama of life.

In the Jungian-archetypal view, the persona expresses an innate archetype, being the mask or facade one exhibits publicly, so as to give a favorable impression and gain social acceptance. The persona is needed for survival, enabling us to get along with others; and an individual usually has more than one such mask, allowing for conformity to different situations (Hall & Nordby, 1973). But the persona's role in the overall personality may be harmful as well as beneficial. For, if one gets too involved with role-playing, and one's ego starts to identify solely with one's role, the other sides of the personality will be neglected. Such a persona-oriented individual may become alienated from his or her inner nature, living in constant tension due to the conflict between the overdeveloped persona and the underdeveloped parts of the personality (Hall & Nordby, 1973). This seems to have been the case for David, based on his ongoing stress-related abdominal problem discussed above. Because one who identifies strongly with the persona (a condition called *inflation*) can feel self-reproachful when he or she is unable to meet the standards expected of him by others, or his or her perceptions of those standards. And these feelings can lead to stress, with its related psycho-physical effects.

David's strong persona identification is reflected in the following excerpts from the interview response quoted above:

> 1. "I'm very conscious of that, that *public* persona that I try to create and want to develop in such a way that it doesn't represent anyone in a bad light."
>
> 2. "It gives me an image that I'm not necessarily wanting to engage in or identify with, that [of] being someone who perceives that you're *better* than others."
>
> 3. "I guess I'm very sensitive about wanting people to even assume that I would have that kind of rendering of life."

And this tendency also manifested in another comment as well: "I have this vision of *being* somebody in the near if not distant future. And because of that, I'm very sensitive to what's associated with me in print or otherwise." As a result of such identification with the persona, and conflicting persona-related emotions, a person also may come to feel alienated from his or her family and community and experience loneliness and estrangement, which as mentioned, can in turn lead to stress-induced psycho-physical problems (Lockhart, 1977), or aggravate pre-existing ones like David's.

Such a sense of alienation was brought out in David's case by the following comments from his last interview (in response to Question 3 of the Mid- and Post-Study Questions):

> I guess think[ing] about being the family person who's sort of *not* the family person by virtue of being *excluded* from those issues and life matters [the traumatic family affairs about which he wrote in his logs] just helped me think about how I sort of *'screwed myself'* out of the family.

Here he expressed his belief that he had become "*not* the family person" because he had educated ("screwed") himself out of his family, or become too sophisticated for his relatives by virtue of pursuing an undergraduate degree, and ultimately, a doctorate.

The sense of burden or guilt David felt with regard to his alienation is reflected in the following excerpt from his final interview (a continuation of his response to Question 4 of the Mid- and Post-Study Questions quoted above, and his last interview comments):

> And added *to* that I think *if* the journal [i. e., the logs] was strictly about *me* and about *my* life, then perhaps I would be less worried about what's happening [i. e., his participation in this study] but I guess I've become more *attuned* to how much of who I am and *why* I am is because I give thought to other people's lives and how I interact with them and how I communicate with them. And I guess I'm very much aware of how, those that I care about, when they're not doing things that they *ought* to do, it makes me not too nice; it makes me not feel too nice. And I would rather carry their cross than letting them carry it themselves, but I can't live their life. So, as opposed to *carrying* their cross I guess I'm at least affording them the luxury of not letting it [the details of his family members' problematic behaviors contained in the original versions of his logs] be made public without their consent or permission.

Here David revealed how he perceived himself and felt in relation to the self-destructive behaviors of his relatives: "It makes me not too nice; it makes me feel not too nice." And he referred to the symbol of the cross as something he wanted to bear for them ("I would rather carry their cross than letting them carry it themselves"), whom he believed were "not doing things that they *ought* to do." These remarks show the influence of Catholicism in David's life, with its traditional stress on guilt and evil, as well as his identification with Christ's life and its theme of bearing the sins of the world through symbolic crucifixion.

David's use of the Christian cross in connection with his life experience seemed to reflect his concern about his relations with family members, as well as the anger he felt from them around the time of the study. In Jungian-archetypal terms, David's sense of duty about not airing his family's "dirty laundry" in the study showed a resistance to integrating aspects of the shadow into his personality. For to him, his family's secrets were his own, reflecting a hidden side of himself that he seemed hesitant to confront. In David's case, this problem could be addressed in the language arts classroom by having him discuss shadow-related concerns about his own and his family's problems through creative writing, dream journals, or other media. In the present study, this was accomplished to some extent by David's voluntary production of a short story with emotionally powerful themes and imagery (to be analyzed below), which described fictionally some of the difficult family issues and behaviors that he suppressed by not revealing the full contents of his logs.

Amplification of Imagery/Symbols in Creative Writings and Logs

Amplification of imagery/symbols in creative writings.

Overall, compared with other participants in the study, David made only limited use of concrete images and symbols in his creative writings, reflecting again the underdeveloped relationship with his inner image-making processes discussed above. This was reflected in the earliest writings he offered for analysis in the study. For example, the first poem he offered for analysis, called "Discourse" (written when he was twenty-two), goes as follows:

Discourse

Friendship, that is all I ask of you;
trust me, I'm really not that confusing.
Don't ignore me, boring I am not

Hold me tight in your hands;
watch over me affectionately;
I bet your thoughts can run wild.

Friendship, that seems so unlikely
you confuse me.
The accessories you have add up to something.

What, I cannot figure out just yet.
New things, fancy things, real things
colorful and shapely things
old and oddly things, and things things.

Sophisticated I am not.
I keep it simple and straight,
in other words: I am what I am.

You take me for granted---read all over and through me.
You mark me up, and write notes in me,
and you even tell others about me.
It's always a race to finish, that is,
if you really try to understand me.

To break it down:
I give you me;
I am what your dreams are made of
if
you stop wasting my time.
Who knows,
one day, maybe we can truly become one.

Here the stress is on concepts ("friendship," "becoming one") or nondescript nouns and pronouns ("accessories," "something," "things," "it," "dreams"), with few images that appeal directly to the senses and/or feelings of the reader. In Jungian-archetypal terms, this writing style parelleled David's tendency toward intellectualization, which helps one avoid the potentially transforming effects of accessing personal and mythic-archetypal imagery and symbols.

This trend also was displayed to a lesser extent in a travel essay from the same period. In the first section, called "The Beginning of the Beginning," David discussed getting ready for a two-month religious pilgrimage to various foreign countries, which he undertook when he was twenty-two. Here he described his relationship with another man, a Danish foreign exchange student whom I shall call Hans, which developed before the trip:

> It's funny, what started out as a passing hello blossomed into a very genuine and intimate friendship. I mention this event because Hans and I had to overcome stereotypical statements that were made inadvertantly by his female host. Being a foreigner, Hans was unwilling to accept the fact\ that our friendship should be stopped because of skin color. However, I felt that I had to swallow my pride in order to continue this friendship. That is, never being confronted with anything like this before, and after seeing the eagerness of Hans, with reference to his wanting to continue this relationship, I decided to keep the friendship going. As a result, my beliefs about friendships being based on emotional intimacy were affirmed. Yes, subjective, irrational statements should not stop a person from following his/her convictions. In this case, the convictions revolved around two people expressing warm, sincere, and earnest love for one another via exploring cultural differences and similarities.

In this case, David presented his views on his relationship with a male friend in conceptual terms that again lack specific, sensually based details, despite the fact that its context was highly conducive to affective, sense-based imagery and symbolism, considering the varied racial, ethnic, and cultural origins of the parties involved, and the rich atmosphere and life of its geographical setting (a colorful and culturally diverse southern city).

Later parts of the travel essay also lacked much sensually or emotionally stimulating imagery, being based in conceptual themes like the nature of religious belief. For instance, consider the description below of a group wedding held by the trip's sponsor, the Unification Church (known as "The Moonies," an organization founded by the Reverend Sun Yun Moon, and said to use brainwashing to gain and keep followers), which David attended during his trip:

> The concept 'family' is personified through the couples indiscriminatel spreading love to other people. In sum, the merging of nationalities, races, ages and personalities best describes the wedding procession. In addition, the wedding was in line with what most religions profess. That is, most religious groups say that they are about the business of creating a religious fellowship on earth. However, the [Unification] Church wedding seems to be the only visible act towards living up to that claim. Now that is crazy! But, then again, like other religions they have criteria to follow. I guess the title of Dr. Huston Smith's book The *Religions of Man* [1965] best explains the handicap that all religions are victims of. That is, our actions are guided by the dictates of one man and this man has us qualifying things as being better or worse, valid vs. invalid, good vs. bad. etc. Thus, in spite of this remarkable demonstration at creating a religious fellowship, the wedding resembles the many others held by other religious groups because man is being restricted by the dictates of another man.

Here David gave his views on religious systems in rational, academic terms, instead of through clear, concrete, affect-laden imagery that could have given the reader a sense of the psycho-physical ambience and emotional tone of the mass wedding he attended.

David's use of this style is ironic, because in the very next paragraph in his essay, he wrote that lecturers he had heard during his trip were too intellectual:

> Being a person with some academic knowledge about the major world religions, I was not impressed with the many introductory lectures that we received. In particular, the talks given by the participants were not stimulating, not that they lacked substance but rather than tell what their respective religions meant many ran to the school's library and returned to give speeches filled with academic phrases.

In this excerpt, David spoke of hearing religious "speeches filled with academic phrases," again without giving graphic details of those talks or their presenters. So, he was writing in a way that he saw as a problem in someone else, a process called *projection* in Jungian-archetypal terms.

This tendency also was shown in other material that David produced for this research; and his decision to remain tied to rational discourse undoubtedly added to his stress level. However, David's hesitancy to access the inner realm of personal and mythic-archetypal imagery and feelings could be addressed through this study's methods. For example, amplification of dreams from David's logs could be used in the language arts classroom, to help him get more in touch with inner images and symbols, and so address and overcome his hesitancy to reveal these aspects of himself. Such a dream-based approach could help David to become more expressive in creative writing and in other areas of his academic and personal life. Because dreams are one of the richest areas of experience for revealing powerful imagery and feelings.

In this regard, in another part of his travel essay, David reported a dream that occurred during his trip, which revealed a sense of unease about his current condition. In it he was driving a car, and began to experience problems:

> [The engine] stopped working and the gas pedal began to descend to the floor. Seeing this happen, I recklessly brought the car to a stop by ramming a parked car. Then I ran into a nearby restaurant and asked the two policemen inside for help. Instead of helping me they just hysterically laughed at me. Turning to leave, I saw a group of moonies [members of Unification Church mentioned above, who were sponsoring David's trip] coming at me. I started running---I woke up laughing and crying aloud.

As mentioned, the car as a symbol represents the body as well as thought in its transitory aspects relative to worldly affairs, because such vehicles are extensions of the ancient symbol of the chariot, which stood for these qualities (Cirlot,1962). And the specific type of vehicle appearing in a dream, poem, or the like relates to the individual's typical style of movement, or the nature of his/her inner life (Cirlot, 1962). In light of these meanings, David's out-of-control car reflected his feeling that his body/mind was careening uncontrollably through life at the time of his dream.

This interpretation is supported by David's own comments in the next few paragraphs of his travel essay, where he wrote that, after describing the above dream to his trip companions, they said "Ah-ha, you see, they [the moonies] are trying to brainwash us." Also, David and his friends felt trapped in the seminary where they stayed on the first leg of their journey:

> Barrytown being about three hours away from New York city, many of the participants became restless and they, including myself for a short time, thought that we were being held captive. Our thoughts were due to our not being able to go outside the seminary grounds. However, after the leaders heard of our tension, they arranged transportation so that we may go into New York city, a place that was alive, living and everything but peaceful like Barrytown.

So, based on their mythic-archetypal meanings and on his own and his friends' responses to his dream symbols, David's psycho-physical state (the car) at the start of his trip can be seen as one of helplessness and "tension" about his condition: "[The engine] stopped working and the gas pedal began to descend to the floor." Moreover, the line "I recklessly brought the car to a stop by ramming a parked car" may represent problems David at the time ("ramming a parked car"), because the parked car connotes the presence of another person or persons. This interpretation seems justified because David was accused of being a "troublemaker" by some of his companions during the pilgrimage.

And the rest of the dream, where David "ran into a nearby restaurant and asked the two policemen inside for help," and "saw a group of moonies coming at [him]" reflected his desire to seek assistance from his own inner resources (the policemen), as well as his apprehensions about the group that was sponsoring his trip, the Unification Church. For dream figures like policemen are extensions of the traditional symbol of the warrior or soldier, which symbolizes one's forebears, or the latent forces in one's personality that are ready to come to the aid of consciousness (Cirlot, 1962). And on the external or social level, the Moonies in the dream obviously represent David's trip sponsors. But in terms of their personal and mythic-archetypal meaning, these latter figures also reflect certain aspects of David's own personality, which he seemed apprehensive about ("I saw a group of moonies coming at me. I started running"). For dream figures can be interpreted at the level of (1) one's external affairs in the world (the *object level*), (2) one's complexes, or constellations of inner feelings, tendencies, desires, images, and memories centered around significant persons or things in one's life (Hall & Nordby, 1974), or (3) mythic-archetypal image making (these latter two realms collectively comprise the *subject level*). Unfortunately, David's desire to seek help by harnessing his own inner resources (policemen) was not fulfilled ("Instead of helping me they just hysterically laughed at me"). But nonethless, he "woke up laughing and crying aloud," indicating that he must have felt an emotional catharsis through the compensatory action of the dream, which expressed his fears about his trip in graphic form.

The final piece of creative writing David offered for analysis in the study, an untitled short story, was written around the end of the research period, when he was thirty-two. Its characters represent fictionalized versions of some of David's family members and neighborhood friends. And as mentioned, the piece thus provides a symbolic/fictional reflection of issues that David chose not to reveal in factual detail by giving me the full texts of his Period, Twilight Imagery, and Daily Logs. As with dreams, the Jungian-archetypal view on figures in works like David's story is that they reflect basic images and feelings derived from the writer's conscious and unconscious processes. So, this piece gives a glimpse into David's inner life on the personal level of image making, regarding problematic behaviors of his family and friends, as well as on the mythic-archetypal level. With respect to the personal level, David said he created characters that reflected people about whom he was concerned at the time (the object level mentioned above). But these figures also reflected various aspects his inner life (the subject level), more specifically, his shadow side. For instance, an anxious protagonist named Beaver showed a lack of compassion for others, a trait related to the shadow.

As David stated in one of his interview responses (to be analyzed further in another section), during the study he was able to access his thoughts and feelings more creatively than was typical of him in the past, and so the strong central figure of Beaver must have sprung from deep, shadow-related sources of inspiration:

> Because I was able to give thought to reverting to that meditative stance [during the study], I was at *least* able to be creative before responding to it [i. e., reacting impulsively to emotional pressure], and I think that was a new twist on things. And I think it *was* one of the reasons why I could think about writing that short story about those teens in my neighborhood, niece and nephew and a few others, because when you look at it [his emotional-imaginal life] that frequently, and looking at it with that kind of *oneness*, something needs to be created to benefit life in a different kind of way. And so to that end, I think that's *partly* why I think the short story will be created because I was able to give it a lot of thought. And the question then became how you recast that experience in such a way that others might benefit from it, learn from it, or at least give thought to why their life is what it is, as opposed to just having it as being a private thought, so I'm going to try to make it public in that sense.

These remarks, although they are again couched in intellectual terms (e. g., his reference to the experiences of meditation as "private thought"), express David's newfound ability to respond more creatively than usual to troublesome images, thoughts, and feelings about family and friends, which he related to doing the study's procedures.

This may be seen as a deepening of David's access to his shadow. Because both the comments above and the story to which they refer revealed a side of David that was more emotionally and imaginally expressive. And as he mentioned in another interview response, this story was his first try at writing short fiction. So it represented a breakthrough into a new area of expression for his unconscious imagery and feelings, most of which (at the time of the study) involved the problematic behavior of his family members and friends. For instance, the story's central character, Beaver, was a crack dealer who murdered an associate, Pookie, over a degrading comment the latter had made to him. As Beaver tells his friend Lil Pete, he felt compelled to kill Pookie because he had humiliated him in front of his friends:

> "He made me shoot him. I couldn't stop myself. He punked out on me."

> Lil Pete continues, "But, damn, you shot him what, twelve, thirteen times"?
>
> "Well, I--uh--I--uh--uh--I didn't even much want to shoot the nigger once, but when he called us all his bitches...uh...uh...and when he said that included me, what else could I do? I gots to get my propers, even when it ain't nothing 'cept a punk ass nigger who ought to know better than to put his foot in his own ass. I'm THE MAN. THE BIG MAN"!

These powerfully expressive lines revealed elements of David's nature that he normally kept hidden from public view. The main character, Beaver, as well as the story's minor characters (all of whom were male) may be seen as facets of David's shadow, the source of all that is best and worst in people, especially in their relations with others of the same gender (Hall & Nordby, 1973). Thus, the powerful character of Beaver reflect aspects of David's nature that he hid on the conscious level of social interaction, but which wanted to be heard through his story.

After the above lines, the story goes on to describe Beaver's plush lifestyle as reflected in his clothes, which were bought with profits from his drug business:

> Afraid to ask any more questions, Lil Pete takes a survey of Beaver's room. He is attracted to the open chester drawer which displays the spoils of a successful dealer: a [Los Angeles] Raiders' starter jacket, two leather jackets, one black and one brown, a kaleidoscope of silk shirts and t-shirts, three stone-washed jeans, one with an image of King air-brushed 'cross the chest overlay, one with the letter 'X' descending down the right leg, and one with a rifle spewing smoke from its mouth. The other clothes cannot be identified because they are packed tighter than sardines in a can.

As Mathews (1986) states, clothing reflects social adaptation and rank, often signifying a calling or profession, and as an ethnic costume, also expresses membership in a specific ethnic group. In Beaver's case, his clothing symbolized his success as a drug dealer (his profession), his standing in the community of his peers (his social adaptation and rank), and his identification with his race (reflected in the image of Martin Luther King and the X, representing Malcolm X, on his jeans). In terms of expressiveness, David's elaborate description of Beaver's wardrobe represents a richer use of concrete imagery than I had noticed in his interview responses and previous writings, and may have been related to a freer accessing of inner images and feelings during the research period.

But despite its relative poshness, Beaver (who, as mentioned, reflected an aspect of David's shadow side) expressed anxiety about his lifestyle:

> In the background the sound of Beaver's Pit Bull can be heard over the radio. The dog's barking is getting louder and louder. Beaver and Lil Pete both know that nobody would be stupid enough to command a raid then---they always strike at the break of dawn or during the early morning. They conclude that it's the neighborhood Tom Cat relaxing on the top of Beaver's dad's tin-covered tool shed. Beaver, always thinking just a little deeper than Lil Pete, thinks to himself, this cat, unattached to any family and very

> much aware of its freedom, has a lifestyle one hundred times better than his doggish life of surviving from moment to moment.

These lines characterized David's problems with his own life at the time the story was written, since as mentioned, in the Jungian-archetypal view, all aspects of a written work (the object level) are seen as similar to a dream's components, that is, as facets of the dreamer's or author's own inner makeup (the subject level). More specifically, the line "this cat, unattached to any family and very much aware of its freedom, has a lifestyle one hundred times better than his doggish life of surviving from moment to moment" reflected David's desire to be free of his own "dog's life," which involved guilt about his own and his family's behavior. Because, from the mythic-archetypal perspective, the tom cat often symbolizes a free-wheeling, creative force that is close to nature.

For example, in describing a tom-cat from a Russian folk tale, von Franz (1970) states that it represents a nature spirit, the creator of folk songs and fairy tales. It also shows the close ties between the anima and a person's capacity for artistic work and fantasy. "A man who represses his anima generally represses his creative imagination" (p. 74). So, in identifying with the tom cat David showed a desire to express his inner imagery and feelings through the mediation of his anima or feminine side. This identification with the anima or "animal" elements of his nature (the English 'animal' comes from the Latin 'anima,' both of which terms connote instinctual dynamism or energy) was (perhaps unconsciously) highlighted by his capitalization of the terms "Pit Bull" and "Tom Cat" in the above lines. In view of these meanings, David's identification (through the character of Beaver) with the dog symbol, and his longing for the tom cat's life represents a dynamic interplay of opposing tendencies in his psyche: the desire to lead (1) the good, dutiful life (the "doggish life" of maintaining his Christian persona) versus (2) the untrammeled life of the cat (his shadow-related urges and feelings), "unattached to any family and very much aware of its freedom."

It also is interesting to note that David named his protagonist "Beaver," since that animal represents devotion to hard work, a trait David manifested strongly. Thus, unconsciously, or perhaps consciously, David identified with yet another duty-oriented animal symbol, and thus metaphorically reaffirmed his links with his religious background, while at the same time creating a character who lived a more free-wheeling life. This can be seen as an example of the alchemical and Jungian-archetypal concept of the *coincidentia oppositorum*, or coincidence of opposites, the essence of a symbol, that is, its ability to express simultaneously the various aspects (synthesis and antithesis) of the idea it represents. An explanation of this quality of symbols was mentioned above--in the unconscious, the "place" where imagery and symbols live, the inherent distinctions of contraposition are not recognized (Cirlot, 1962), because unconscious processes do not operate in terms of Aristotelian logic. That is, the references of a symbolic vocabulary "are not immediately perceptible to waking consciousness, and are said to pertain to the field of 'dreaming'" (Campbell (1990, p. 128), or non-ordinary states.

So, in dreams and other non-ordinary states, where works like David's story often find their inspiration, subject and object are identical. And further, two or more conflicting qualities may be possessed by a symbolic figure simultaneously (Campbell, 1990). This phenomenon relates to the discussion of imaginal thinking in the literature review (see pp. 35-6), where dream images were seen to have numerous, potentially conflicting referents (Blagrove, 1992; Ritsema, 1976). Moreover, the *symbolic function* or archetypal-symbolic experience appears at times when there is tension between opposites that the conscious mind cannot resolve (Cirlot, 1962) (i. e., to compensate for problems that cannot be handled effectively in waking life). In David's case, bestowing a work- and duty-oriented name (Beaver) on a non-working, shiftless character may be said to reflect his ambivalence about living a duty-bound lifestyle on one hand, and desiring a more carefree, leisurely life, which this figure represented, on the other.

The next part of David's story involves some small talk between Beaver and Lil Pete, after which Lil Pete resumes his visual survey of Beaver's room:

> Now he notices the tennis shoes under the bed: a pair of high tops and low quarters, a pair of dirt-covered converse, and a red pair of low quarters, and five pairs of dress shoes: black, tan, brown, alligator green, and black and brown suede.

Here, in describing Beaver's room, David again reverted to images of outerwear or costume (as with the clothing images above), which may be said to reflect his ongoing concern with his own persona, or external image (von Franz, 1970). Instead of describing the room's decor, David chose to focus on Beaver's personal apparel, the guise or outer shell he presented to the world. And in terms of mythic-archetypal symbolism, shoes represent freedom, for in antiquity, the wearing of shoes was a prerogative and symbol of the free person, with slaves going barefoot (Mathews, 1986). Even up to the time of the American Civil War, slaves were often depicted without shoes in drawings and photographs. Also, in much cross-cultural symbolism the shoe represents personal power, for which reason the phrases "under someone's heel" or "stepping into one's father's shoes" arose (von Franz, 1970). So in David's unconscious, shoes were symbols of independence and authority that had roots in earlier times, the most important of which for him, considering his heritage, was the period of African-American slavery.

Moreover, the shoe image cluster had the added significance of sexuality, for shoes symbolize the female sex organ, as in the tale of Cinderella: "The shoe, (having, so to speak, a 'female' form) is related to the phallic symbolism of the foot and was a fertility symbol in various harvest and marriage customs" (Mathews 1986, p. 173). So, in presenting many images of apparel and shoes in his story, David expressed feelings about his persona (in both the clothing and shoe images), as well as more shadow-related inner urges toward sexual expression and freedom (in the shoe imagery specifically).

In the next lines of the story, after perusing Beaver's room, Lil Pete incurs his wrath by asking him a "loaded" question:

> Still trying to earn Beaver's respect, Lil Pete asks another direct question: "Where's the gun"?
>
> Beaver, not anticipating this question, is silent, so Lil Pete asks more explicitly and loudly, "Where's the Gun You Shot Pookie with"?
>
> Hesitant at first, Beaver finally says, "I took care of it, what do you think"?
>
> The stern facial expression which accompanied Beaver's answer intimidated Lil Pete so that he decided to ask no more questions.

Here Beaver showed evasiveness, which David himself revealed in his interviews, thus reflecting the author's tendency to avoid discussing his own and others' problematic behaviors, in this case symbolized by Beaver's secrecy about his gun.

For, within the common mythic-archetypal symbolism of the hero's struggle, weapons like swords or guns are counterparts of the monsters or demons the hero must fight (Cirlot, 1962).

> The weapon used in mythic combat has a deep and specific significance: it defines both the hero and the enemy whom he is trying to destroy. Since, in a purely psychological interpretation of the symbol, the enemy is simply the forces threatening the hero from within, the weapon becomes a genuine representation of a state of conflict (the sword of Perseus, the club of Hercules). Jung summarizes this by saying that 'weapons are an expression of the will directed towards a certain end' (p. 348).

Thus, in being evasive with Lil Pete about what he did with his gun, David, as characterized by Beaver, evaded dealing with his inner conflicts on the inner symbolic level, as he had done on the external level of his interview responses and writings.

After the exchange about Beaver's gun, the scene shifts from Beaver's room to the entry of Beaver's friend Peanut, including a description of other rooms:

> The rooms remain the same. Nothing seems to change: The unclean kitchen, with dirty dishes on the table and in the sink; the dad's room full yet empty with a floor model t. v., a chester drawer with one door missing and a worn silk sock sticking out of the other to keep it shut, an imitation vomit-green ragged recliner with a foot rest that has been stuck out for the last two years; the room where Beaver's twin brother and sister once slept before his parents separated---the room looks lived in because the bunk beds now serve as a way station for dirty clothes, broken toys, and one box over-stuffed with the twin's clothes. And the first room, the all-purpose dining/front room, with an oversize dining table with five chairs---two

> without backs, but pale and worn like the others, a chandelier with two of eight bulbs, a love seat, and an empty china cabinet.

Like the description of the clothing and shoes in Beaver's bedroom, this catalogue of contents of other rooms in his house represented a departure for David in terms of using a good deal of concrete detail in creative writing, which as mentioned, may be related to his increased ability to tap into inner imagery during the research period. Such house-related images can be seen as elements of the overall imagery of the "vessel-as-dwelling," which has links with the archetype of the Great Mother, or traditionally feminine/matriarchal components of the psyche: "The vessel lies at the core of the elementary character of the feminine. At all stages of the primordial mysteries it is the central symbol of their realization" (Neumann, 1970, p. 282). In various cross-cultural mysteries of preservation, this symbol is projected onto the cave as a sacral region, and also onto its extensions, namely, the tent, house, storeroom, and temple. So, in many traditional cultures, the building and preparation of dwellings often are the prerogative of women . And in Beaver's case, his house was unkempt and "unclean," symbolizing the confused state of David's relationship with the anima or feminine side of his nature at the time of the study.

After Peanut's entry and some preliminary exchanges about his getting a "fresh cut" from Beaver, Lil Pete is told to set up an area in which Beaver can trim Peanut's hair:

> "Lil Pete, get my clippers from out the bathroom"!
>
> Lil Pete acquiesces to Beaver's demand. Upon returning, he starts to meticulously create a makeshift barbershop. He begins by getting the newspaper next to Beaver's bed and evenly spreading it on the tile floor. Next, he gets the chair, the dining room chair which permanently remains in Beaver's room, to serve as the barbershop seat. It goes dead center over the newspaper.

This scene, with its emphasis on careful arrangement of elements, may be said to reflect David's desire to create order in his inner life (symbolized by Beaver's room) around the time of the study, and parallels his public image or persona. For enclosed areas in buildings, such as rooms, chambers, or hallways symbolize individuality or private thoughts (Cirlot, 1962). And having Lil Pete (a naive teenager who seemed to represent David's innocent and morally "correct" Christian side) organize a part of Beaver's room was David's way of symbolically reflecting his wish to establish a semblance of order in his own"inner room" or psychic life. Moreover, the act of hair cutting reflected the traditionally feminine or anima-related trait of concern about personal appearance, a quality that David may have wanted to cultivate.

After the scene where Lil Pete arranged Beaver's makeshift barbershop, David went on to describe the hair-cutting process, which involved verbal sparring between Beaver and

Peanut. During the haircut, Beaver's electronic beeper went off and Lil Pete reached for it, a "no-no" in drug circles, due to the sacrosanct nature of a dealer's personal phone calls:

> Lil Pete's lack of common sense in matters like knowing about the sacredness of a dealer's beeper keeps him an outsider, never fully comprehending why he is usually excluded from having comic or spontaneous verbal battles with Beaver or Peanut. On the other hand, Beaver and Peanut know that it would be a simple matter to comment about Lil Pete's elementary ways. On the other hand, they, being graduates from the School of Hard Knocks, direct their verbal assault towards Lil Pete, hoping to develop his street smartness.

Lil Pete's unworldly wise or "uncool" behavior in this instance reflected David's own view of himself as an outsider in terms of his family members and hometown friends, many of whom he saw as beyond his ability to influence. This sense of alienation and frustration also was revealed in the following comments from David's interview responses quoted previously (see pp. 138-9):

> 1. "I would rather carry their cross than letting them carry it themselves, but I can't live their life."
>
> 2. "I guess when I think about being the family person who's sort of *not* the family person by virtue of being *excluded* from those issues and life matters [the traumatic family affairs about which he wrote in his logs] just helped me think about how I sort of *'screwed myself'* out of the family."

Moreover, the fact that David saw himself as an outsider in terms of his family and childhood friends (both represented symbolically in the characters of Beaver and Lil Pete, and literally in his interview remarks) may be interpreted on another level, that of the subject level, where he often seemed detached from his inner image-making processes.

In considering such interpretations of literary or dream material, it is important to recall again the nature of imagery and symbols from the personal and mythic-archetypal levels of unconscious processing; that is, the logic of these processes is not that of the normal waking state. More specifically, in normal cognition, the stress is on metonymic description, with linear relations among referents and direct connections to events or objects in the world. But in imaginal thinking like that found in creative writing and dreams, image-concepts have multiple metaphoric/symbolic meanings, of which the writer or dreamer is often unaware. So, the psychic processes involved in dreams and creative writing have an open-ended, narrative logic of their own. From this perspective, the characters in David's short story can be seen as multi-faceted symbols. For example, the character of Beaver, the story's hedonistic, promiscuous, drug-dealing protagonist, typified both David's desire for a more sensually rich life, as well as his anxiety over his "doggish life," with its emphasis on duty and work. For Beaver was involved in the world, and at the same time anxious and dejected about "surviving from moment to moment" in his dead-end life of drug-dealing, paranoia, and violence.

This anxiety was again reflected in subsequent scenes from David's story, where Beaver, after receiving the above-mentioned phone call, leaves his house and walks through his neighborhood to make a drug pick-up. On the way, he feels the covert hostility of a neighbor and finds it necessary to maintain a "cool" persona to avoid being seen as a weakling by his peers:

> While walking, he passes many homes at which he frequently played before turning thirteen. Like always, Mrs. Teller, a forty-five-year resident of the same house, sits inside her screened-in front porch, unnoticeable to outsiders. "Evening Mrs. Teller," says Beaver. There was a time when Beaver would have expected a response, but now he doesn't because she has grown scared of him. She protests his felonious acts by treating him as if he were invisible.
>
> He then passes an empty lot filled with cars, junk cars, cars with no doors, and cars with no hoods or trunks. Seeing this, Beaver's person-on-a-mission face transforms into a smile as he thinks back to the day he lost his virginity, Friday, July 13, 1982.
>
> "I guess not all Fridays the 13th are bad."
>
> Making a smile triggered Beaver's remembering his pre-teen nickname, "smily face." These days he wears a blank stare to mask his inner feelings. He has come to accept the fact that to smile is a sign of weakness among the hard-core dealers. Now, he rarely smiles, for his lifestyle of survival keeps him a prisoner to his feelings, mainly so that his adversaries would never get the impression that he is weak.

These scenes depict a protagonist who is emotionally controlled, because, like David, Beaver found it necesary to maintain a strong public persona in order to feel he had the respect of his peers, while simultaneously denying aspects of his inner life.

But, also like David, Beaver's lifestyle took its toll, for he found himself feeling alienated from former friends and neighbors like Mrs. Teller, the neighborhood matriarch, who symbolized the eternal feminine/creative principle in its aspect of solidity and continuity. This quality is described skillfully in the following words of Bachofen (1948):

> The leaves of the tree do not rise from one another but all alike from the branch. So also the generations of man in the matriarchal view. The engendered belongs to the maternal matter, which has harbored it, brought it to light, and which now nurtures it. But this mother is always the same; she is ultimately the earth, represented by earthly woman down through the endless generations of mothers and daughters (p. 95).

And in David's story, the figure of Mrs. Teller, who utters no dialogue, represents this perennial, preverbal, maternal/feminine/creative aspect of his own imaginal-affective life and of the universe, which he wished to access on the literal level of his own experience. But symbolically, by remaining "inside her screened-in front porch, unnoticeable to outsiders," the feminine as depicted in Mrs. Teller seemed largely cut off from Beaver's, and thus David's, experience.

Beaver's (David's) sense of alienation is heightened by the lines following his non-exchange with Mrs. Teller: "There was a time when Beaver would have expected a response, but now he doesn't because she has grown scared of him. She protests his felonious acts by treating him as if he were invisible." And the protagonist's feelings of alienation also are reflected in David's subsequent description of Beaver's public persona:

> These days he wears a blank stare to mask his inner feelings. He has come to accept the fact that to smile is a sign of weakness among the hard-core dealers. Now, he rarely smiles, for his lifestyle of survival keeps him a prisoner to his feelings, mainly so that his adversaries would never get the impression that he is weak.

These images parallel my experience of David's own demeanor and emotional tone during the study, when he seemed emotionally reserved much of the time.

David's alienated feelings also were expressed in the next scene from the story, where Beaver rationalized his dislike of school while playing football with some neighborhood boys on his way to visit his drug supplier. After a skillful pass to one of the boys, one of them says "Damn, you shoulda gone pro Beaver" [i. e., he should have tried to play professional football]. In response to this comment, Beaver says nothing, but thinks to himself:

> I wish I'd liked school enough to try out for the school team. I don't think I coulda took the coach trying to tell me how to do what I knew how to do since I was six. I hated school---the work was hard, the changing from class to class kept me crazy, and I ain't liked none of my teachers.

These sentiments mirrored the following views about school that David expressed in a journal written when he was around thirty:

> 1. "I've been surprised at how [various professors and friends] have sincerely shared similar adjustment moments in their lives [with regard to getting used to a new school]. Who would think that white folk have to adjust to their own milieu [i. e., the white-dominated university setting]"?
>
> 2. "These days I have good feelings/bad about [the university he was attending] and being in a Ph.D. program."
>
> 3. "The structure of the faculty is laissez faire in that dates/time tables/ schedules are not top on their list."
>
> 4. "I'm frightened to the extent that I opt not to participate in the gaming [in his university classes]---complicating things for no real reason. I do think life is more important than that. I go on to add that no one here is truly conscious about BEing in the present moment."

Here David sounded somewhat ill-at-ease and disappointed about his university department at the time of the study, the loose structure of its courses, and the gamesmanship that he perceived to be part of success in his doctoral program. And he channeled these feelings into Beaver's disdainful comments about his fictional school.

After his musings on school, Beaver walked on to get the drugs from his supplier, with whom he interacted silently as he got his crack allotment: "During this entire time, no words are exchanged; it's just a matter of going in, getting what's needed and leaving as routinely and uneventfully as possible." After Beaver obtained his drugs, he walked back home in an equally detached way: "To avoid having to address anyone, Beaver decides to jog home in the street at a pace fast enough to let the night air cool his face, but slow enough to avoid perspiring." Both of these excerpts reinforce the feeling of alienation or detachment from his family and hometown friends that David expressed through the character of Beaver, as do the sentences that follow them:

> 1. "Regrettably, the community's compliance and Beaver's felonious ways reflect a neighborhood which sees itself held captive to the criminal likes of Beaver. Stated more boldly, the community is in a slow process of self-destructing, day-by-day."
>
> 2. "No words were exchanged between Beaver and Br. Mayor [one of Beaver's drug customers]. They just made eye contact for an instant when Beaver's body eclipsed his; Beaver never changed the rhythm of his jog."

As mentioned, in the Jungian-archetypal view, all such contents of creative writings express the author's own psychic narrative, the inner issues that need to be addressed on the path of creative development and individuation. So, in the above lines, David projected onto Beaver and his home community (as presented in the story) his own feelings about the personal problems he was experiencing around the time of the study. Specifically, he revealed a sense of alienation (through Beaver's silence toward other people), indifference (through the community's compliance with Beaver's drug trafficking), and helplessness (through the fact that the neighborhood was "held captive to the criminal likes of Beaver"). By way of fictional action, David evoked emotions and imagery that he had resisted revealing by giving me the full contents of his logs.

Concerning such results, Progoff (1988) says that individuation in creative writers is enhanced through the process of symbolically realizing through characters, verbal images, and plots, their imagery and feelings:

> The growth process of individual personality proceeds as a movement outward from the inner seed [the mythic-archetypal level] at the depths of the psyche. The potentials of individuality are present as drives toward particular types of activity. These activities carry the energies that are latent at the seed level of the psyche. They are expressed as images, and also as symbolic patterns both of visions and acts of behavior. They start on the inner level, on the dream level of personality, and move outward, taking the form of [creative] works. As these works are carried through and completed, the inner drives, which are the patterns of potential behavior inherent at the organic seed level of each personality, are brought to fulfillment. As the image is actualized in a work, content is given to thepersonality. It is thus that a sense of unique personal meaning, *an inner myth of personality*, builds in the individual and gives him an actively inner

> way of relating to the world around him [italics added] (p. 183).

Thus, creative work like David's can be equally as symbolic and powerful as dreams in promoting the growth of an author's personal mythology (Feinstein & Krippner, 1988) discussed earlier (equivalent to Progoff's *inner myth of personality*), a key component in individuation.

This process again was shown forcefully (as in Beaver's lines above about Pookie's murder) in the following excerpt. Here the intensity level of the story's projective quality is raised through David's expression of more powerful feelings about his own life through his characters. In this scene, Beaver, still on his way home from his drug supplier's house, mentally reenacts Pookie's murder as he comes to the spot where the crime occurred. At the start of the action, Beaver and his friends are playing dominos on the corner when Pookie drives up and yells through his car window, "How are my BITCHES doin' today"? After this, the story unfolds as follows:

> Beaver, never liking Pookie, asks "Is you talkin' to me"?
>
> Pookie replies emphatically, "I did say how is all of my BITCHES doin' today"?
>
> "Nigger, " says Beaver, "you better be glad I ain't packin' [carrying a gun] today, 'cause if I was I knows that you wouldn' be still calling me, no us, your bitches."
>
> Never knowing when to retract a statement, Pookie says, "Its ain't about bein' glad--uh--uh--I is ain't goin' no where--uh--uh--if--uh--uh..." Before Pookie could get his next words out Beaver says, "Don't talk no shit yous mights regret."
>
> "Life's too short to regret," explains Pookie.

Here David (through the figure of Beaver) expressed anger at his hometown friends and family (represented by Pookie), who as mentioned, represented various external figures onto whom David was projecting emotions that he felt inwardly toward himself. For in the Jungian-archetypal and meditative views, when one finds fault with the actions or opinions of others, one is actually finding fault with oneself.

David's projected feelings were brought to a head in the climax of the story, where Beaver shoots Pookie in his flashback recollection of the day of the crime. In this scene, after the exchange between Beaver and Pookie presented above, Beaver went home without explaining where he was going:

> No one wanted to say it, but all knew that Beaver was in fact going home to get his gun, for historically, he could never let anyone verbally call him out without having to stand his ground. Within minutes Beaver returns and stands at the curbside and speaks calmly but with deliberate emphasis to Pookie. With his trigger arm behind his back to give the impression that he was packing a gun, he says, "Now, who is your bitch. No, betters yet, HOW IS MY NUMBER ONE BITCH POOKIE DOIN' TODAY"?

> Pookie, stubborn-headed, says "Nigger, I tolds you life is too short to regret---IF YOU IS GONNA DO SOMETHIN', I IS WAITIN'." "Nigger," says Beaver, "you must be stupid, crazy or both---if you is ready to die, come down here and die like a man...."
>
> Stepping off the porch, Pookie walks slowly to face Beaver, and his every step reveals his inner fear.
>
> With no word or warning, Beaver fires the first shot, and thereafter his trigger finger behaves like it's got a mind of its own, resulting in eleven shots being fired.

In these lines, David portrayed a protagonist who was disdainful of others' lives and feelings, reflecting shadow-related aspects of his own makeup that he was accessing through this strongly worded scene, and other parts of the story. As Progoff (1988) notes, such creative works are just as symbolic as are dream images, and so become like *in vivo* dreams, lived out in the writer's life of family and social interaction. They are the external analogs of the inner process by which the writer's unconscious potentials are acted out in the world (Progoff, 1988).

In David's case, although he showed tension and confusion in many of his writings and interview responses, the ultimate source of his urge to write his story seemed to lie in a newfound sense of centeredness that he had gained from his involvement with this study's practices. For, despite his psycho-physical problems and hesitancy to express feelings, David also stated in an interview response quoted earlier that he had gained a certain degree of inner balance during the research period:

> Because I was able to give thought to reverting to that meditative stance [during the study], I was at *least* able to be creative before responding to it [i. e., reacting impulsively to emotional pressure], and I think that was a new twist on things. And I think it *was* one of the reasons why I could think about writing that short story about those teens in my neighborhood, niece and nephew and a few others, because when you look at it [his emotional-imaginal life] that frequently, and looking at it with that kind of *oneness*, something needs to be created to benefit life in a different kind of way. And so to that end, I think that's *partly* why I think the short story will be created because I was able to give it a lot of thought. And the question then became how you recast that experience in such a way that others might benefit from it, learn from it, or at least give thought to why their life is what it is, as opposed to just having it as being a private thought, so I'm going to try to make it public in that sense.

As mentioned, these comments reflected David's ability to respond more creatively than usual to troublesome images, thoughts, and feelings about family and friends (i. e., about his own inner issues), which may be seen as a deepening of access to his shadow side.

This state of enhanced self-expression also was reflected in the last part of David's short story, where he expounded (again largely through the character of Beaver) on his inner imagery and feelings about his self-esteem, fears, anxieties, and sense of alienation.

The following paragraphs contain a discussion of excerpts from this section, where Beaver worries and complains about the state of his life and delivers several admonitions to his friends Lil Pete and Peanut, revealing (and so, in the Jungian-archetypal view, helping to alleviate) the author's psycho-physical problems and concerns. The first of these quotes involves Beaver's anxiety about his drug-dealing lifestyle and the killing of Pookie, after hearing from Lil Pete and Peanut that the police had been looking for him:

> Anxiety possesses him [Beaver] so that his mind gets stuck on asking questions without leaving time for responses. He then starts to think about some of the people in the neighborhood who have grown to hate his very existence.
>
> The first person that comes to mind is Mrs. Teller. In spite of the fact that he works hard at keeping a distance between himself and others, he remains bothered by being treated like an invisible person by the neighborhood historian, Mrs. Teller.

Here again David (through Beaver) expressed his own frustration about "being treated like an invisible person" by his family and hometown friends, personifed in Mrs. Teller, the matriarchal figure discussed above. This character represented for David the traditional beliefs and values of his native culture, which he had internalized to a great extent. But despite his strong identification with his native religion, he still felt like an outsider with respect to his home community. For as mentioned, in one of his inteviews he said "I sort of *'screwed myself'* out of the family," which meant he had become too educated to deal with his relatives on their own level. Unconsciously, David even may have felt that these people had "grown to hate his very existence," as had Beaver's neighbors.

It is interesting to note David's choice of the name "Mrs. Teller" for the mysterious neighborhood matriarch, who, although she says nothing, is the only female figure to appear in his story, albeit inside a "screened-in front porch, unnoticeable to outsiders" (other women are only mentioned in passing). For the name connotes one who "tells," gossips about, or chronicles the events in the lives of those around her, harking back to the matriarchal cultures of Paleolithic and Neolithic times, where oracles or "wise old women" orally maintained lineages and customs before the invention of writing. Such figures were probably seen as awesome, powerful, and threatening by men, who gave them the appelation "witch," the catch-all term for those shadow-related feelings and images that males have projected onto women through the centuries (McCully, 1987). In David's Mrs. Teller we have a character who, although she uttered no dialogue, and so seemed largely cut off from Beaver's (David's) experience, nonetheless emanated matriarchal authority by her mere presence in Beaver's neighborhood (David's unconscious). And, as Perera (1981) states, the strong martiarchal archetypal influences that figures like Mrs. Teller reflect have been systematically suppressed for millenia in Western culture, of which David was a part, despite his African heritage. Moreover, individuals like David who see matriarchal power as a threat (as shown in Beaver's alienated way of dealing with Mrs. Teller), need to address this power more directly in their lives:

> We need to return to and redeem what the patriarchy has often seen only as a dangerous threat and called terrible mother, dragon, or witch. The patriarchal ego of both men and women, to earn its instinct-disciplining, striving, progressive, and heroic stance, has fled from the full-scale awe of the goddess. Or it has tried to slay her, or at least to dismember and thus depotentiate her. But it is towards her---and especially towards her culturally repressed aspects, those chthonic and chaotic, ineluctable depths--that the individuating, balanced ego must return to find its matrix and the embodied and flexible strength to be active and vulnerable, to stand its own ground and still to be emphatically related to others Perera, 1981, p. 7).

In modern society, this return to the goddess, or the nurturing, creativity-enhancing, traditionally feminine qualities in the psyche is central to both men's and women's quest for individuation or self-integration. For too many people in our culture grow up in difficult family environments, where "abstract, collective authority full of shoulds and oughts" (Perera, 1981, p. 7) predominates. Or, they identify with domineering fathers (or mothers) and the patriarchal culture in which they were raised, thus alienating themselves from their own feminine ground.

This seemed to be true of David, who, as shown in his interview comments and writings, was often worried about what he "should" be doing or saying much of the time. But, perhaps writing about Mrs. Teller was cathartic in helping him to get more in touch with his feminine side. For he showed a sense of relaxed satisfaction at the time he submitted his story to me, which may have come from the emotionally purging effect of using strong imagery and emotional language to write about archetypal figures like Mrs Teller and Beaver.

Other comments by Beaver also revealed David's ongoing struggle with his sense of difference from his family and hometown friends. For example, in the story's final exchange, the protagonist makes the following statements to Lil Pete and Peanut:

> 1. "You don't want this kind of life; you're liable to get shot or somethin'," says Beaver with a degree of compassion."
>
> 2. "I wish I could get out of this shit [drug dealing], while you young fools tryin' to get in."

These lines revealed David's sense of uneasiness with his own lifestyle, a problem discussed earlier in regard to his interview responses and writings. For instance, consider the following journal entries about his academic career quoted earlier (see p. 152):

> 1. "These days I have good feelings/bad about [the university he was attending] and being in a Ph.D. program."
>
> 2. "The structure of the faculty is laissez faire in that dates/time tables/

> schedules are not top on their list."
>
> 3. "I'm frightened to the extent that I opt not to participate in the gaming [in his university classes]---complicating things for no real reason. I do think life is more important than that. I go on to add that no one here is truly conscious about BEing in the present moment."

Here David showed anger toward his teachers and peers, which paralleled the feelings about school that he expressed more powerfully through Beaver in his story. For, although David and his protagonist were very different people on the surface, their sense of disillusionment about their lives was similar, and sprung from the common ground of David's inner struggles.

This commonality was reinforced as Beaver responded in turn to his friends' reactions to the statements above:

> In unison, Lil Pete and Peanut say: "AND GIVE UP ALL THIS"!
>
> "What the FUCK is ALL THIS," says Beaver with his hands pointing to the waist pouch filled with drugs."
>
> "ALL THIS! Everything I got I got from selling drugs, drugs that most, most BLACK people can't afford."
>
> "I might as well wear a sign sayin' "DRUG DEALER" around my neck...uh, uh...'cause everything I wear..."
>
> He grabs a handful of clothes and throws them on the floor and says, "This shit ain't hittin' on nothin' [i. e., this stuff doesn't amount to anything]." Holding the keys to his rented 'Benz' he utters, "I can't even buy my own shit. If I don't have someone else get it for me...What I'm gonna do lookin' like layin' some serious 'duckies' [dollars] on the man [a white person] for a Mercedes Benz. He'd go call the police and tell them I just robbed a bank or something."
>
> "The way my life is right now, if I ain't servin' time for killin' me a lot of niggers for some stupid shit, I'll be dead. Every day I have to look over my back so I can get 'them' 'fore they get me. I wish I could get out."
>
> "And do what"? say Peanut and Lil Pete.
>
> "I don't know, shit, like do somethin' where I can sleep nights without worryin' about no shit."

In these lines, David continued to reveal his feelings about his own life as a person who, like Beaver, was different than his family and neighborhood friends; and he was able to express himself through the kind of strong, emotionally charged language that he refrained from using in relating with people from the university community. However, in David's case, it was not because he was wealthy or feared (like Beaver) that he felt different or estranged, but because he felt more educated and sophisticated in his thinking than members of his native community, and so, unable to relate to them as a peer.

This motif of alienation due to over-education was brought to a climax in the last part of David's story, where Beaver concludes his exchange with Lil Pete and Peanut as follows:

> Thinking that he has earned the right to joke with Beaver now, Lil Pete says jokingly to change the mood "Get an education"!
>
> "Fo' what, so I can be over-educated and underpaid---the only thing an education is good fo' is to remind me how bad I's got it," says Beaver.
>
> Not wanting to admit his blunder, Lil Pete responds confidently, "I'm talkin' 'bout more than high school---hell, you got to finish that first, then a college degree from one o' them good schools."
>
> Beaver says, "SO WHAT, NO EDUCATION DONE NOTHING FOR A BLACK MAN ALL THESE 200 YEARS."
>
> What about Martin [Luther King]---and Malcolm [X]"?
>
> "What 'bout dem, Lil Pete, day dead, one 'sannated [assassinated], da utter dead by his own peoples---me," explains Beaver.
>
> "Now dat's senseless killin'," says Peanut.
>
> "I'm surprised they ain't killed Jessie [Jackson] yet," says Beaver.
>
> "Yeah, dat's right---Martin and Malcolm is good peoples---tryin' to do somethin' good fo' our peoples---and what happens---they get capped and they call what we do as centless shootings; ain't dat a bitch," says Lil Pete to get back in Beaver's good graces.
>
> Then Beaver says, "It ain't 'bout color; it's 'bout keepin' what you got, and beatin' down anyone who tries to take your shit [belongings]---it may not be much, but it's my shit.
>
> "Yeah dat's right, what we doin' is alright, nothin' but survivin'," says Peanut in agreement.
>
> "What else is there---if I take the hype they is tryin' to sell I, the only thing I be doin' is workin' harder, sweatin' morer, and makin' lesser---at least this way, I play hard, live hard, and if necessary, die hard---we all gonna die someday---and at least I wanna choose how I goes out---LIKE A MAN"!

Through this dialogue, David expressed doubts about the value and meaning of higher education for African Americans (i. e., for himself), and reiterated his inner desire to "be somebody" ("A MAN"), which he had expressed in an interview response and in a journal entry (written around the time he began his doctoral studies), albeit in different terms:

> 1. Strangely enough I have this vision of *being* somebody in the near if not distant future. And because of that, I'm very sensitive to what's associated with me in print or otherwise. And so I'm reluctant to speak about my likes, dislikes, disfavor, favor or whatever, of people that I *do* care about. Because, how can you be this person of *something* and yet have these particular kinds of thoughts [response to Question 4 of the Mid- and Post-Study Questions during his final interview].
>
> 2. Am I destined to BE SOMEBODY--a person who affects the masses? It's scary that I'm foreseeing such, but I cannot turn back or take the easy way out. I have to hang tough at [the university where he was doing his

> doctoral work], do the job now and return to my abode to achieve God's desire. I truly want to do a job well done. I'm glad it's me that God has given this job to. I will do my all to not let God down. Please inform me that I'm doing a job well done! [excerpt from university journal].

These sentiments, although of a different emotional tone and surface content than Beaver's, are similar to the latter's emotionally charged declaration above about dying "LIKE A MAN"! In Jungian-archetypal terms, the very act of expressing his feelings through Beaver's bold assertions undoubtedly had a positive effect on David's psycho-physical state and creativity. Because, as mentioned, such creative expression of strong inner issues can give writers a chance to face their problems, deal with them honestly and fearlessly, and move on to a more balanced, individuated, and creative life.

This effect is discussed by Garfield (1980) with regard to*The Tibetan Book of the Dead* (Freemantle & Trungpa, 1975), the Buddhist meditation manual mentioned above (see p. 5). Garfield (1980) describes encounters with difficult images and feelings in dreams and meditation, but her ideas also relate to imagery produced in creative writing like David's. An important concept in The Tibetan Book of the Dead is that of *fearlessness of dream images*. This principle, like concentration, is not unique to the *yoga of the dream state* (a technique of Tibetan Buddhist meditation whereby the dreamer gradually becomes conscious of dream experiences and manipulates them to gain psycho-spiritual insight). But the extent to which this notion is carried is special. For instance, the images that a dreamer or twilight imager is said to experience, unless he or she recognizes them as his/her own thought forms, can be frightening. But if one can learn to avoid fear and instead cope with such experiences, the process can enhance creative expression and individuation. In David's case, this was effected to some extent through his meditative practices for this study, and through the writing of his short story, where he learned to encounter, transform, and express powerful twilight-state images and feelings, the inner contents that he seemed reluctant to deal with, but which cried out for expression nonetheless.

Such experiences are described by the Jungian-archetypal and meditative schools as a coalescing of opposites within, a turnabout in one's intrapsychic struggle that leads to positive, creative, life-affirming psycho-physical results. The ability to remain calm in the face of fearful images during twilight states, dreams, or meditation is a worthwhile skill. For, as one learns to recognize one's own frightening images as mere thought forms, one frees oneself from fear of them. And one's capacity to deal with daily stressors also may benefit from an extension of the concept of fearlessness. More specifically, one can extend to everyday experience the notion that one need not fear the "wrathful deities" or negative thought-forms arising from the unconscious, since they are simply different aspects of the "peaceful deities," or positive images (Garfield, 1980).

Such a transformation seemed to have occured to some extent for David; because, as mentioned, he described experiencing a sense of "oneness" during the research period, which he related to doing this study's meditative procedures:

> Because I was able to give thought to reverting to that meditative stance [during the study], I was at *least* able to be creative before responding to it [i. e., reacting impulsively to emotional pressure], and I think that was a new twist on things. And I think it *was* one of the reasons why I could think about writing that short story about those teens in my neighborhood, niece and nephew and a few others, because when you look at it [his imaginal-emotional life] that frequently, and looking at it with that kind of *oneness*, something needs to be created to benefit life in a different kind of way.

This unitive experience may be related to the coalescing of opposites that occurs in meditative pre-and after-death states as described in The Tibetan Book of the Dead. Because, for David, frightening or troublesome imagery and feelings involving racial issues ("SO WHAT, NO EDUCATION DONE NOTHING FOR A BLACK MAN ALL THESE 200 YEARS"), the value of academic success ("the only thing an education is good fo' is to remind me how bad I's got it"), and the like seem to have arisen in his meditative states during the study. And these problematic inner contents also appeared to be transformed during his experiences of oneness in meditation, so that he felt free and inspired to express them in the form of a story. And similarly, in the meditative practices of the Tibetan Book of the Dead, the fearful images of pre- and after-death states are seen to be illusions or projections of the dying person's own mind (during prescribed rituals in the company of a guru or guide). Thus, in both cases, the aphorism "*recognition leads to fearlessness, which leads to freedom*" (Garfield, 1980, 167) applies.

A person may use such fear-free states to engage in various forms of self-exploration, such as creative expression: "We may choose to allow what will happen in our dreams [or meditative states] to happen, knowing that whatever images arise cannot hurt us. We may choose to produce creations from this state" (Garfield, 1980, p. 169). Or, one can use fear-free dream or meditative states to practice skills and attitudes one wishes to demonstrate in the waking state, or pose questions to oneself and observe the responses that come up. In these and other ways, a fear-free dream or meditative state known to be such holds great value in terms of psycho-physical growth. So, such experiences should not be viewed as illusory, but as steppingstones on the path of individuation and enhanced creativity. In David's case, around the end of the research period, his meditative experiences were accompanied by soul searching, powerful imagery and feelings, the writing of his short story, and ultimately, an apparent sense of calm, lightness of being, and inner satisfaction that I had not recognized in him earlier in the study. And moreover, these experiences may be related to Jung's experiences with emotionally charged imagery: "To the extent that I managed to translate the emotions into images---that is, to find the images which were concealed in the emotions---I was inwardly calmed and reassured" (quoted in Rock, 1988, p. 15).

Amplification of imagery/symbols in logs.

As mentioned, unlike the study's other participants, David did not provide the complete texts of his Period, Twilight Imagery, and Daily Logs for analysis, but instead wrote an outline of their major themes, along with a summary of his experiences during the research period, called "Meditation/Journal Writing: In Retrospect." And, despite their abbreviated form and content, these pieces taken together offer a valuable overview of his creative writing process and psycho-physical state at the time of the study. Specifically, the outline of David's log contents amounted to a kind of extended Period Log. Because, like the formal Period Logs provided by other participants, it included brief entries on imagery and feelings pertaining to a specific part of his life. Only in his case, these experiences encompassed the entire research period, as well as the months prior to the study. So, David's log outline offered a perspective on the life issues, creative problems, and emotions with which he was dealing over the span of about a year, and included images, comments, and descriptive phrases subdivided according to month.

The following is the first section of this outline, which covers the months just before the research period, as well as the first three months of that period:

> Summer: Excessively bad work experience as related to pressure from above to control who I "BE" as a teacher; nephew wanting to live the posh life.
>
> September: Mentor relationship helped me appreciate the relationship between thorough-and thoughtfulness.
>
> October: Pregnant niece; death of a neighbor; mentee--first sex experience--who's seducing whom?; CARE project; time conflict/commitment.
>
> November: Reawakening of summer experience; church visit; confessions in song; students challenge my notion that I ought to care in spite of their not wanting to be cared for. Are we not our brothers keepers?
> December: Sister's 10th anniversary party; poetic justice.

As with David's other writings (other than his short story), these entries contain little concrete imagery, and so again reveal David's ongoing resistance to revealing his inner self through his work. However, despite their dearth of images, these fragments had meaning regarding David's creative writing/individuation process over an extended time. And, like the Period Logs of other participants, expressed the quality of motifs and feelings related to a specific moment in his life that were at the *surface* of consciousness at the time (Progoff, 1976). Precisely, the themes of teaching/public persona, family, and religion, all of which were ongoing sources of concern for David before and during the study, predominated.

The teaching/persona motif was expressed in the following phrases: (1) "excessively bad work experience as related to pressure from above to control who I "BE" as a teacher," (2) "mentor relationship helped me appreciate the relationship between thorough and thoughtfulness," (3) "mentee--first sex experience--who's seducing whom?; CARE project; time conflict/commitment," (4) "reawakening of summer experience," and (5) "students challenge my notion that I ought to care in spite of their not wanting to be cared for; are we not our brothers keepers"? Here David discussed difficulties with his superiors and students around the time of the study in vague, non-imagistic terms, which paralleled the non-concrete nature of the interview responses and writings discussed earlier.

However, some imagery that is analyzable in Jungian-archetypal terms can be gleaned from these comments. For example, David's frequent identification with the teacher image reflected the *intellectual* aspect of the wise old man (or woman) archetype mentioned in the literature review, which, in its more complete form (when it includes sensing, feeling, and intuiting functions along with thinking), often occurs symbolically in the dreams, fantasies, art work, and writings of people with a well-integrated or individuated Self. In David, however, the intellectual/academic aspect of this archetype manifested most strongly, being reflected in his desire to be effective in helping students grow academically ("mentor relationship helped me appreciate the relationship between thorough- and thoughtfulness"). For one facet of this archetype's influence concerns helping others develop with respect to meanings and ideas rather than feelings. In this aspect, the wise old man (the form the archetype takes in men) is reflected in images, myths, and folktales of the scholar, teacher, and philosopher (Stevens, 1982).

In the Jungian-archetypal view, besides being strong intellectual forces, teachers like David have a powerful impact on their students' overall personality development as well. Stated differently, teachers can be the most potent influences on children's and young adults' individuation/creative processes, being even more powerful than parents in this regard. Jung (1954) asserts that the influence of the teacher on students' psycho-physical growth equals his or her effect on their intellectual and academic achievements. For these reasons, teacher education should emphasize the prospective teacher's need to know his or her own personality. Otherwise, complexes and problems may be brought into the classroom that might be projected onto students, because, just as children reflect the psycho-physical problems of parents, so do students reflect the problems of teachers. So Jung (1954) urged educators to record their dreams and thus learn about their own natures from these nocturnal expressions of the unconscious (Hall & Nordby, 1973).

In David's case, the use of techniques like dream journals and amplification could be applied to help him get more in touch with the full dimensions of the wise old man archetype, namely its feeling, sensing, and intuiting aspects. In this way, he could become able to recognize disharmonies in students' personalities, and help them strengthen the less developed elements, at both the personal and mythic-archetypal levels, without complicating the process with personal issues or problems. For example, the student who is over-developed in the thinking area can be urged to express more fully the feeling and imaginal functions, by providing him/her with intuition-building exercises and mythic-archetypal symbols that attract energy toward these areas. Moreover, the most important function of the teacher is to acknowledge students' individuality and foster their balanced psycho-physical growth (Hall & Nordby, 1973).

Likewise, in terms of dealing with students, this study's meditation practice addressed David's overall bodily, affective, imaginal, intuitive, and mental functions, giving him inner balance and relief from his psycho-physical difficulties during the research period, which also might have enhanced his teaching:

> The meditation was helpful during this time because I was at least able to keep things in perspective in a way foreign to my normal way of putting things in perspective--silent listening to my thoughts or listening to music. When I initially decided to be part of this dissertation experience, I was sold by the fact that possibly meditation would offer me a time to establish peace within, especially since I had just experienced a summer that was stress[ful] beyond my wildest expectations. To this end, I began practicing the meditation exercises with some regularity. It was soon thereafter that I realized that meditation offered me a chance to relieve day-to-day stressors, which I tended to keep within. I cannot say that meditation/journal[log] writing offered me total relief, but I can say that it provided me with a daily chance to identify and expel myself of those issues and concerns that usually caused me physical discomfort [i. e., aggravated his abdominal condition] (excerpt from summary of study-related experiences).

In light of these comments (and as discussed earlier in connection with his short story), the cathartic effects of David's meditative, log-writing, and story-writing processes helped to relieve some of the stress, anxiety, and alienation he felt as a teacher and doctoral student, as would the use of dream records mentioned above. This result supports the view of many psychologists, who see meditation as a drug-free way to manage anxiety and gain access to repressed memories and feelings, as well as "a general prescription for handling garden variety stress [David's 'day-to-day stressors']. Meditation is a stress-management tool par excellence" (Goleman, 1988, p. 169). Through these effects, by study's end, David had come closer to the more holistic mythic-archetypal ideal of the wise old man, which, besides superior intellectual insight, represents advanced understanding of the affective, imaginal, and psycho-spiritual dimensions of oneself and others.

Summary of David's interview responses/writings in terms of his personal mythology.

Jung felt that a person was quite lucky if he or she could be a devout follower of an inherited religion, for then the path to creative expression and individuation would be relatively easy, well planned, and secure. Therefore, Jung's initial efforts in therapy were aimed at trying to connect people with their native religions, since many experienced a sense of emptiness in their lives (Goldenberg, 1976). Such a condition seemed to be true of David, who, although he espoused and practiced his native religion, was plagued by doubts about his beliefs, his life's role, his ability to express love, and so on. And, as described earlier in the discussion of his interview responses and writings, these issues could in some way be related to (1) his religious background, which he seemed to question at times (note, e. g., the criticism of organized religion from his travel essay on p. 141), and (2) his family-related issues, images, and feelings.

In terms of the ongoing evolution of David's personal mythology, these factors can be seen to have changed over his life to a point at the time of the study when both his religious and family myths were being questioned. This process is typical of virtually everyone at various times during the course of psycho-physical growth. For one's mythological development proceeds as a dialectic wherein the old myth is the thesis, the counter-myth is the antithesis, and a new myth, representing a resolution of the two is the synthesis (Feinstein & Krippner, 1988). And as a counter-myth evolves, it competes with one's prevailing myth to dominate perceptions and guide behavior in a kind of psychic natural selection process.

Such a period may be confusing for someone like David, who, as mentioned, was often emotionally ambivalent and evasive during the research period, finally admitting in the last lines of his study summary that "The notion of receiving is what's at the heart of the matter for me; throughout my life, even now I've been the giver who is unable to receive." This statement can be taken as a basis for viewing David's personal mythology, which as discussed in the literature review (see p. 29), consists of various myths that a person constructs involving sense of self, life goals, extrahuman sources of strength and support, and so on. As outlined above, the key elements of a personal mythology include an individual's (1) major life concerns, (2) primary sources of satisfaction, (3) understanding of his/her position in society---its limitations, privileges, and responsibilities, and (4) views on nonhuman authority as an explanation of human destiny (Feinstein & Krippner, 1988). Reflecting on how a person relates to and expresses these issues in family and social interactions, creative writing, and the like can reveal how he or she lives out a personal mythology and experiences its changes during the process of individuation and creative development. And such reflection can be carrried out in the language arts classroom through writing projects, discussion, mini-drama, and the like.

For David, all of the above factors revolved largely around "doing good" or "giving" in terms of his Catholic beliefs and values ("throughout my life, even now I've been the giver who is unable to receive"). For, based on the preceding analysis, in both his interviews and writings he seemed (1) concerned with the notions of sin and duty, which are key elements in traditional Catholic doctrine, and which David learned in early life, and (2) to feeling like an outsider vis-a-vis his family and childhood friends.

So, in terms of David's personal mythology, one can say that a major mythic-archetypal motif he expressed was that of the *Martyr*, which stems largely from early Christian history and practice, and may be defined as follows:

> A martyr is one who willingly suffers death rather than denounce his religion; one who is put to death or endures great suffering on behalf of any belief, principle, or cause; [and one who engages in] justifications of one's imposed sufferings (Cowan, 1979, p. 49).

To varying degrees, these qualities may be said to apply to David's personal mythology. Specifically, based on the data above, his tendency to suffer for his religious convictions manifested in stress and tension, which he said aggravated his physical condition. Also, David tended to justify his problems by referring to outside authorities and forces (e. g., the "invisible *power* or *real* power hovering over [him], controlling [his] fate" discussed earlier, which he related to his illness).

Such identification with the personal myth of the Martyr could be addressed through Jungian-archetypal techniques like amplification and active imagination, to help David recognize and overcome his persona-related concerns, as well as his feelings of guilt. In this way he could become more integrated and whole as a person. For instance, identifying with the personal myth of the *Hero* or *Hero's Journey* (to be discussed below), could help David free up energies used in rationalization and the like, and eventually move on to a greater sense of personal freedom and self-reliance.

In the Jungian-archetypal view, archetypes provide the "deep structure" of personal myths like David's. And an individual's consciousness as reflected in his/her personal mythology goes through a series of mythic-archetypal transformations from birth to maturity. It evolves by passing through a series of "eternal images," and one's ego, transformed in the process, constantly experiences new relations with inner archetypal potentials (Neumann,1973). So, as the principles of one archetypal influence, for example, David's strong identification with the "Great Mother," or his family-based religious values, feelings, and beliefs, become outmoded and ineffective, another archetype stands ready to assume the task of organizing experience and guiding one to the next stage of psycho-physical maturation (Feinstein & Krippner, 1988). The Hero archetype, for instance, moves adolescents and young adults away from associating with the Great Mother archetype, which manifests in family- and religion-based concepts such as the Martyr myth, toward increasing self-determination. Through one's evolving personal mythology, one transcends the mythic-archetypal influences that originally bonded mother/family with child and replaces it with more autonomous and independent motifs (Feinstein & Krippner, 1988). This process seemed to have been accelerated somewhat through David's writing of his short story, in which he presented his protagonist (himself) as asserting authority and self-reliance, albeit tinged with associations of fear, apprehension, self-doubt, and anxiety about his current life condition.

That is, by the end of this study's research period, David's evolving personal mythology as reflected in his creative writings and logs seemed to be moving away from the family-, culture-, and religion-dominated myth of the Martyr to a more independent and life-affirming stance. At that time, he wrote his powerfully worded short story about the "heroic" figure Beaver who reflected David's own desires and feelings about self-assertion, anger toward the establishment, and other issues that were struggling for expression. In this way he was starting to develop a new personal myth that challenged his longstanding beliefs and feelings, at least at the level of creative writing. More important for David, however, was the question of incorporating his newfound mythic-symbolic freedom and self-reliance into his mental, emotional, sensual, and intuitive life.

This study presents approaches by which such self-actualizing freedom may be attained, namely, inward-directed methods designed to help participants gain new perspectives on their family- and culture-based myths, and embark on the inner journey toward increased creativity and personal integration. In this regard, Feinstein & Krippner's (1988) statement below about the methods and goals of their personal mythology procedure also sums up the basic objectives of the present research:

> By increasing your familiarity with the deep world of your own mythology, you gain a basis for making comparisons with the mythology expressed by your culture, and thus a vantage point for attaining a new perspective on it. While myths programmed by biology, culture, and personal experience are not easy to change, when you come to understand the role they play in your life, you increase your ability to chart your own destiny. Through the personal rituals in this program, you have acquired a vehicle for temporarily peering beneath your personalized version of the consensus trance, examining the assumptions of the mythology that shaped it, and beginning to transform that mythology (p. 192),

For David, the "consensus trance" involving his family- and religion-related issues was at least briefly examined and expressed through his meditation and log- and story-writing during this study, thus offering him a glimpse into new areas from which to develop more appropriate personal myths, and progress along the path of greater creative expression and individuation in academic and daily life.

Creative Writing Techniques/Abilities and Experiences during the Study related to these Factors

This section deals with David's interview responses on (1) his writing methods and abilities at the start of the study, and (2) experiences during the study related to these factors, beyond the symbolic/ metaphoric responses on imagery and symbol use analyzed above. In response to Question 1 of the Pre-Study Questions on present use of imagery and symbols in creative writing, David said the following:

> When I think about my creative work I begin by trying to let *pictures* tell me what to write and how to write. So when I'm thinking about writing a short story or a poem, I try to *visualize* what actually is occurring and to recapture it in words, with the intent of conveying to my *reader* the *emotions* that accompany those experiences. And to that end much of my poem speaks about feelings, about how one voice informs and guides the other, about how neither of them alone will result in much, [but] collectively they create something that invites the reader to somehow get involved with the conversation.

Here David supported Caroline's assertion above (see p. 117) that "what you're trying to do when you write is basically *writing a picture* 'cause you want to make the other person see what you see in your own mind." David's comments centered on his own image-making as a precursor to verbal expression in creative writing. He stated that the goal of this process was to get the reader "involved with the conversation" that is begun in the text of a poem by conveying to him or her "the emotions that accompany" the experiences visualized or imaged by the writer. Similarly, Caroline focused on the complementarity between imagery in the mind of the writer and reader. However, based on the work he supplied for this study, David's writings and interview responses (except for his short story) lacked much concrete imagery and symbolism. And, as mentioned, this may have been due to a deficiency in the ability to evoke internal images. Nonetheless (at least intellectually) David seemed aware of the centrality of image-making to creative writing.

And both his and Caroline's ideas on imagery relate to Rosenblatt's (1978, 1986) notion of transacting with a text from the aesthetic stance discussed above (see p. 3), in that all of these views involve the ongoing exchange or transaction of ideas and images between reader and writer: "The 'poem' [here the term refers to any literary work] is what happens when the text is brought into the reader's mind and the words begin to function symbolically, evoking, in the transaction, images, emotions, and concepts" (Rosenblatt paraphrased in Probst, 1987, p. 1). Moreover, David's, Caroline's, and Rosenblatt's ideas also relate to the Jungian-archetypal view that by expressing images through creative writing, an author triggers similar affect-laden images in readers, which have a basis in both the personal and archetypal levels of unconscious processing. In the words of von Franz (1982), "the material itself is a living experience charged with emotion, by nature irrational and ever-changing" (p. 167). This process of evoking affective images in a reader is described by Koestler (1989):

> The aesthetic satisfaction derived from metaphor, imagery, and related techniques depends on the *emotive potential* of the matrices which enter into the game. By emotive potential I mean the capacity of a matrix to generate and satisfy participatory emotions. This depends of course partly on individual factors: On the intrinsic 'calory value,' as it were, of some associative contexts---mental diets the ingredients of which have, for instance, a religious or mythological flavor (p. 321).

These comments extend the ideas expressed by Caroline, David, and Rosenblatt by adding the element of associative contexts with psycho-spiritual, magico-religious, or mythological origins. Koestler implies that such metaphoric-symbolic relations have a high "calory value," or ability to evoke powerful sentiments in a reader, thus paralleling the views presented above on the mythic-archetypal origins of imagery and symbol making. This view was born out by David's meditation-enhanced experience (discussed earlier) of fear in connection with "church thoughts" and images of "sin" in his readings (see p. 129).

Koestler (1989) expands on the notion of literature's expressive power being based in the mythic-archetypal level of experience, supporting ideas discussed in this study's literature review. Koestler (1989) states that the ultimate origin of aesthetic experience is the *archetypos*, the literal meaning of which is "implanted" (from the Greek *typos* = stamp) "from the beginning." "Jung described archetypes as 'the psychic residua of numberless experiences of the same type' encountered by our ancestors" (P. 353). In the Jungian-archetypal view, these residual psychic prototypes are engraved into our racial memory, that is, into the deeper layers of the unconscious below the level of personal memories. Hence, whenever a mythic-archetypal motif is presented, the response is much stronger than is warranted by its face value--the body/mind responds like a tuning fork to a pure tone. These eternal themes have recurred in ever-changing variations through the centuries, because they spring from the essence of the human condition, and thus play an all-important role in creative writing, "permeating both the whole and the part: the plot and the images employed in it. The poetic image attains its highest vibrational intensity when it strikes archetypal chords---when eternity looks through the window of time" (Koestler, 1989, p. 353). So, in describing his creative writing process as an attempt to "*visualize* what actually is occurring and to recapture it in words, with the intent of conveying to [his] *reader* the *emotions* that accompany those experiences" David was stating the basic tenet of Jungian-archetypal views on the psyche's response to writing, without directly mentioning mythic-archetypal sources.

And, in his second interview (see Question 1 of the Mid- and Post-Study Questions), David went on to express ideas paralleling the *meditative* perspective on creative writing discussed in the literature review as well:

> When I'm writing in the journals [logs] for this [study], I'm perhaps forcing myself to be more descriptive than I may normally be. I'm just not making an abstract, but I'm trying to make it as thorough as possible. And because of the meditation, I *sense* that I'm more *focused* than what I normally may have been. It's just not my writing, my thoughts as an afterthought of the day, but somehow giving even *more* thought to what I may want to jot down, and then how do I jot it down, has been a very significant issue. To that end, I do sense that perhaps the kind of entry that I make, as compared to what my normal journal writing may have been, is appreciably different, and I *think* for the better.

Here David reported an experience related to meditation's first observable effect, namely, improved concentration, or an enhanced ability to focus on a specific object or task for an extended period (Odajnyk, 1988), which can result in improved attention to one's external surroundings and internal states and processes, and thus greater creativity in writing and other fields.

Physical, Mental, Emotional, and Intuitive Experiences during the Study

This section deals with (1) David's remarks on his psycho-physical condition at the start of the research period, and (2) experiences he had during the study with respect to these factors, beyond the symbolic-metaphoric responses on the individuation process analyzed above. When I asked David to comment on experiences during the study involving his sense of self, physical state, and the like (Question 2 of the Mid- and Post-Study Questions), he said the following:

> I would presume that because I'm journaling [keeping the Daily Logs] and meditating, and all that encompasses my thinking about the person that I am, I am if not *more* in tune, readily aware on a much more continuous basis of the person I project myself to be. And I guess I now think of some of the conversations I've had with students [in his learning skills classes] and some of the notes that I've written to some of my former students [in his home city] about becoming aware of the things that I claim to be non-judgmental on, but actually I am. And I guess I'm able to tell [the former] that in some instances the reason why we don't connect is that there are things about me that I can't readily give up. Therefore, even though I say that I accept you [his students during the research period] *carte blanche*, the fact that in some sense the self-indulgent life that I sense you're living goes counter to the philosophy that I *live* by makes it difficult for me to keep a genuine interaction [going].

In this instance, David related his enhanced awareness of his self-image or persona ("the person I project myself to be") and of his personal biases as a teacher during the research period to doing the study's practices ("I claim to be non-judgmental, but actually am"). This result parallels a previously discussed effect of meditation, namely increased self awareness as described in the Buddhist meditation manual *Abhidhamma* (Goleman, 1988). As with Caroline's increased self-confidence mentioned above (see p. 117-8), David's enhanced self understanding involved a "sureness based on correct perception" (Pali, *panna*) arising from meditative practice. Such insight or "clear perception of the object as it really is" (Goleman, 1988, pp. 123-4) evolves through the agency of increased mindfulness, which in turn results from relaxed absorption in the ongoing flux of inner phenomena. Through continued meditation practice, one gains the ability to stay calm in the face of problematic thoughts and images (like David's fears about the influence of religion on his writing and about his illness), and then transfer the attendant insights to work, family, social, and creative activities.

David went on to describe the awareness-enhancing effects of the meditation practice as follows (again in response to Question 2 of the Mid- and Post-Study Questions):

> When I think about the connections that I've made with students here and [those with] my former students back [home], although [the former] are good natured people and quite good folk in general, the fact that they're much more self-serving than I perhaps would like them to be makes it difficult for me to keep the connection going on a regular basis. But, as opposed to dismissing them outright, I at least touch bases [with them] intermittantly, and share why I may not be as readily available as I perhaps would like to be. And I guess identifying with that and articulating it is something that I don't remember doing in the past.

Here David reiterated the connection between this study's procedures and his newfound ability to experience and articulate his feelings (at least non-family members). Meditation's capacity to induce such effects is supported by numerous empirical studies. Specifically, research on personality in meditators reveals a decrease in negative and an increase in positive psychological states (Goleman, 1988). For instance, compared to non-meditators, meditators have been found to be significantly more spontaneous in self-expression, more able to form intimate bonds with others, and more accepting of self; and to have higher self-esteem (Seeman, Nidch, & Banata, 1972) and a greater ability to empathize with others' feelings and problems (Lesh, 1970; Leung, 1973). So, the changes in David's personal emotiveness and insights into his own preconceived notions have a basis in previous research as well as in traditional literature on the psychology of meditation, like the Buddhist text *Abhidhamma*.

After the comments above, I asked David to elaborate further on any physical or health-related experiences involving the study's procedures, and he said the following:

> I guess I don't want to say a *hundred* percent that I may have been affected health-wise, but I'm assuming it has not *hurt*. And in particular when thinking about some experiences [related to his abdominal condition] that have come up that I thought *died*, knowing that I was reflecting about them and being able to meditate, it allowed me to *focus* on them differently than I

> normally do. And I guess in some instances [in the past], I tended to not think about them or block them out, hence creating some uncomfortable physiological experiences for myself. But I guess *now* that I'm being aware of them and being reflective about them as related to what I've done to create that particular situation, I am perhaps a little bit more in *control* of the situation than I may have been in prior occasions.

Note here that David said the meditation allowed him "to *focus* on them [experiences involving his abdominal condition] differently" than he normally did. This comment relates to his earlier comments about his creative writing process: "Because of the meditation, I *sense* that I'm more *focused* than what I normally may have been."

After the above remarks, I asked David to clarify what he meant by being "a little bit more in *control* of the situation [his medical condition] than [he] may have been in prior occasions" as a result of doing the study's procedures, and he responded as follows:

> [I'm] controlled in the sense that, although I'm back on medication [for nis physical condition], I'm not taking it on a regular basis, and even though high-stress situations came about, it wasn't necesary for me to feel pain in my abdomen or be very tense there or bothered by the situation as I may have been in the past. And it wasn't a matter of just dismissing them as I may have *thought* I was doing in the past [prior to the start of the study], but just a matter of realizing that they are a part *of* the situation and as long as I'm thinking about my role in creating it in all possible respects, I'm at least willing to accept it as being what it is, and trying not to let it [the abdominal condition] affect me as it has in the past. So I think that it [the meditation procedure] has played some role, but exactly what, I would not want to venture on specifics.

In this excerpt, David expressed the idea that he had gained a new awareness of his physiological condition as a result of doing the study's meditation practice, and a greater ability to control his reactions to stressful situations, thus reducing the psychosomatic effects he had formerly felt in connection with this problem. And, as with his above-mentioned changes in emotional expressiveness, there is a large body of empirical data supporting meditation's ability to increase awareness and control of stress-related physiological problems. For example, meditation has been shown to reduce stress by several researchers (see Shapiro & Walsh, 1984 for a survey). In a study of meditation and relaxation as antidotes to stress reactivity, Goleman & Schwartz (1976) found that meditating lowered anxiety levels and expedited recovery from stress arousal. So, the applications of meditation in alleviating stress-related mental and psycho-physical disorders like David's are obvious.

Moreover, research shows that one becomes more relaxed the longer one has meditated, while also becoming more alert, an effect other relaxation techniques fail to induce because they do not train people in paying attention. Meditation is essentially the practice of retraining attention, which gives it its unique cognitive-emotional effects, like increased concentration and ability to empathize with others and the environment (Goleman, 1988). Such strategies are not limited to relations with the external world, and also may include monitoring of inner thoughts, feelings, physiological responses, somatic problems, and images (Thoresen & Mahoney, 1974). In David's case, the increased sensitivity to his reactions to his abdominal condition, and the apparent changes in this problem that he showed during the study may be related to a greater ability to monitor internal and external processes, which seemed to arise from regular practice of meditation.

On a less physical note, the issue of David's reticence to turn over the logs he wrote for this study (mentioned above) was brought out in the final comments from his second interview, when he said the following in response to Question 4 of the Mid- and Post-Study Questions:

> It's becoming quite evident that through the course of my journal [log] writing [for the study], a lot of my inner thoughts that are normally kept to me are now being shared. And, although I don't necessarily have any great *secrets* to hide, there's a part of me that's always been a very private person. With the exception of a very *limited* few, I don't know many who are privy to what makes me the person that I am. And I guess my thoughts these days [are] whether or not I feel comfortable parting with my thoughts as I am thinking about them, and that leaves me somewhat uncomfortable about parting with these journals [logs]. I recently read Malcolm X's autobiography and I thought that was a quite powerful testimony. And I guess [I'm] realizing that Malcolm X had a chance to look at the draft of what was being created based upon the interviews he had with Alex Haley [1992] [author of 'The Autobiography of Malcolm X'], but he never had a chance to [look at] the finished product, and he never knew exactly what was done with the information he gave to Haley. And it's like, there's a part of me that says "Now hmm, I don't know."

After these remarks I assured David that I would have no problem letting him read the finished draft of the present dissertation so that he could see what I had extracted from his logs and written about him, but he continued to resist giving up his logs:

> It's not a matter of needing to look at what you extract, it's a matter of deciding whether I can share that much of myself. It's not that I don't trust and value what you're wanting to do with the journals [logs], but there [is only] a very small population that's privy to knowing the person that I be in essence. Others know me as a teacher and in other roles, but it's becoming evident that the journal is speaking about *me* the person, and it's a dilemma for me that I haven't addressed.

This reaction differed from the responses of the study's other participants, who were willing to submit their logs at the end of the research period (as mentioned, David provided outlines of his logs instead of the complete texts). Such resistance to divulging or encountering sensitive personal material is common in those experiencing complexes, the affective images and thoughts related to problematic life events or relationships (Jacobi, 1974) discussed earlier (see p. 27). This seemed to be true with David, who did a lot of soul searching about giving me his logs, and made several phone calls to relatives to discuss the issue. For as he said in several informal talks with me outside of his interviews, his logs contained intimate details of recent family-related traumas that his relatives urged him not to reveal.

But it is only when one makes the repressed, unconscious contents of such complexes conscious that one can reduce their power. Cognitive understanding is not enough, for only imaginal-affective experience liberates; it alone can induce the necessary transformation of energies (Jacobi, 1974). So, in the language arts classroom, material like David's logs (even the abbreviated versions he provided for this study) could be discussed and amplified, and active imagination applied to the relevant images and ideas. Through such techniques, he might become able to change his typical responses to traumatic dealings with family members. For instance, David could write poetry or stories, or produce artwork related to those family members most central to his problems. Such a mythic-archetypal approach to difficult family-based unconscious contents can help students transform debilitating imagery and feelings about their closest relatives, who have a special place in the cast of their inner psychic drama.

Because all of our most intimate personal issues relate in some way to archetypal potentials connected with the family: "The family, as we experience it, definitely and concretely *is* as a specific point of reference, as that part of our daily existence which embodies procreation, nutrition, affection, or the lack of these, it dominates our physical energy" (Armens, 1966, p. 191). The family functions as the foundation of feeling, and so, to ground creative work in images involving the family provides a transpersonal basis beyond the restricted consciousness of the individual writer or artist. And traumatic events like divorce, family violence, or self-destructive behaviors like those of David's relatives (discussed further below) shatter the archetype of the family--mother, father, and children as an emotional and functional unit (Allan & Bertoia, 1992). So, although David offered only outlines of his logs for analysis in this research, these could be expanded through the above-mentioned techniques. This would allow him to change his perceptions of the causes of family problems, and decrease his attendant feelings of self-blame. For David felt somehow obligated to help his relatives change their self-destructive ways, and the process of writing would allow him to reflect on his inner world and work through and transform difficult or painful emotions and images (Allan & Bertoia,1992).

Moreover, the abbreviated logs that David submitted were appropriate to his level of growth in terms of the individuation process, namely, one of limited expressiveness in terms of imagery. Because, in using Jungian-archetypal methods in educational settings, teachers and researchers need to recognize that a small volume of writing is acceptable at first if that is all a student can attempt or is willing to do. And even such limited work can provide the springboard for extensive personal and mythic-archetypal exploration Allan & Bertoia (1992). For instance, a student or teacher can evoke personal, mythological, and folkloric images and ideas that can help to amplify the motifs contained in just a few brief paragraphs (like David's abbreviated logs). In a sense, this was done in the present study. For, in his interviews and in the log-based short story analyzed earlier, which David wrote around the time of his last interview, he expanded on the imagery and feelings he resisted revealing by giving me the full text of his logs. Hence, the feelings associated with his log entries were changed into an imaginal form that allowed David to express himself symbolically and not feel threatened about revealing family secrets and relatives' names.

In this connection, Allan & Bertoia (1992) report that students experiencing such images and feelings were left feeling inwardly calm and with more ideas for writing activities. Such inward-directed journeys seem to replenish and strengthen students' conscious awareness, which enhances the processes of learning, creative expression, and individuation. This result seemed to have occured in David's case through the log-writing and meditation he did during the study, which he used to access inner processes and in turn produce an emotionally purging story with powerful themes and imagery.

David also affirmed the emotionally cathartic and transforming effects of this study's techniques in the following response (to Question 2 of the Mid- and Post-Study Questions) from his last interview, where I asked about experiences involving his physical state, sense of self, and the like during the research period (part of this response was discussed above on p. 138):

> Well, yes, not surprisingly so. Mostly because the regularity of [log] writing, and meditating, and thinking allowed me to expel, get out of my system, things that I normally only think about but never so much articulate or put down into words. And the act of writing forced me to identify names, own up to those emotions that I sort of casually dismiss because I don't want to present myself in an uncomplimentary way or suggest that I have ill feelings toward family members and others that I care about. So in that sense it *was* purposeful, [and] added to that, because I felt myself free to make those kinds of statements, it sort of spoke *to* the image that I think I have relative to those that I'm in community with. By that I mean not wanting to come across as a judge, the veangeful person, [or] the hypocrite. All those terms speak to the way in which I identified that [his self-image] in writing. But I asked myself always in making those statements, 'Is that a fair stance to take'? And I guess when I think about being the family person who's sort of *not* the family person by virtue of being *excluded* from those issues and life matters [the traumatic family affairs about which he wrote] just helped me think about how I sort of *'screwed myself'* out of the family. And to that it again speaks to how my thoughts, statements to family members and others are not necessarily viewed in the most nurturing way, so it's like sometimes you say nothing.

Here again the influence of the family in David's (and by extension, everyone's) life came to the fore. And the capacity of the log and meditation procedures to induce strong sentiments about his family (which he often felt inhibited about expressing overtly) and about his self-image or persona was reaffirmed.

Such reactions are typical of people practicing Jungian-archetypal techniques like the present study's log-writing procedure, which can become vehicles for inner development when used within certain parameters. In this regard, Jung (1961) says that inner growth is facilitated when imaginal-affective material is given a safe and protected setting in which to unfold. This occurs when ta regular time is set aside to do journal writing. Such a context need not be simply the classroom (or in the present case, participants' own homes), but also may involve the journal booklet, which becomes the vessel or temenos where images, feelings, and thoughts are projected onto pages and blank lines. Here psychological themes may be expressed and evolve over time (Allan & Bertoia, 1992). Moreover, consistency in a journal or log writing program is important, and many teachers sense this, establishing a definite time pattern and rhythm for students to make entries and discuss them in class. And "because of the sense of *free choice* [it affords], the journal time provides an *expression and outlet* for students' unique sense of self, moving from from deep within themselves to an outward or public expression" [italics added] (Allan & Bertoia, 1992, p. 30).

This view was supported directly by the following lines from David's comments above:

> The *regularity* of [log] writing, meditating, and thinking allowed me to *expel, get out of my system,* things that I normally only think about but never articulate or put down into words. And the act of writing forced me to identify names, own up to those emotions that I casually dismiss, [and] added to that, because *I felt myself free* to make those kinds of statements, it sort of spoke to the image that I think I have relative to those that I'm in community with [italics added].

So, the log writing and meditation periods of David's day became reflective times that activated the archetypal potential of the Self, which in turn set in motion the inner drive toward growth that gave rise to the short story mentioned previously, the move "from deep within to an outward or public expression" (Allan & Bertoia, 1992, p. 30).

David extended these comments as follows, continuing to describe the powerful sentiments unleashed in him through the log-writing process:

> Because I had the opportunity to use the journal [logs] to write it [the potentially non-nurturing 'thoughts, statements to family members' he mentioned earlier], at least I was able to put it down in writing. And even thinking about the nieces and nephews, and sisters, family members who seem to be living self-destructive lives, and in a very deliberate way, [about how] this qualifies me to play judge and jury, if that *is* indeed what I'm

> doing, all those things were things that I spoke of [in the logs]. And I guess one of the most *surprising* moments was when I went to church to have my own private talk as I do when I really get beyond my wit's end about how life has been and is going. And I sort of had my own private concert in song. And I guess the song "Tears from Heaven" came to mind, that spoke to things that I thought were important, and I guess crying I started, but I stopped before I cried too much, because that was not what I wanted to do. But I don't know, I'm being evasive again I know, I'm gonna stop.

Here David mentioned further experiences of emotional purging that occurred for him during the research period with regard to his strong family-related feelings. So, to some extent he fulfilled Jacobi's (1974) mandate mentioned above, that one needs to make conscious the repressed, unconscious contents of complexes before one can overcome their influence (see pp. 173-4). Intellectual understanding is inadequate; only imaginal-emotional experience liberates; it alone can bring about the revolution and change in energies needed to dissolve such inner blocks.

Next I asked David about experiences during the study related to his physical state (part of Question 2 of the Mid- and Post-Study Questions), and he responded as follows:

> Without question I know that this experience has *lessened* the stress and the propensity to get physically ill because of those life issues that I sort of worry about, and *that's* good. And I guess I will at least *acknowledge* that, to my surprise, the fact that I did have access to the journal [log] writing and to reflecting and thinking, I was not keeping it [his feelings] in *as much*, thus creating less stressfulness for me and minimizing the amount of medicine that I perhaps would have needed had I just went with my normal way of doing things, which is 'It [his abdominal condition]*bothers* you, but you just [let it] bother you to the point where you can't do anything *but* deal with it. So, yeah, I know that. It *helps* me in the sense that I perhaps would have been in *worse* shape physically had I not had access to the meditation experience. Because it did force me to stop the time from going out of control, and it forced me to sort of give thought to what is going on relative to the person that I try to be, and it helped me try to at least *acknowledge* if not understand the different perspectives that may have resulted in miscommunicating, misunderstading, and/or just differences of perception of what reality is. So in that sense it has been quite purposeful.

With these comments, David again supported the research data cited earlier (Shapiro & Walsh, 1984) on meditation's capacity to increase awareness and control of stress-related physical problems ("Without question I know that this experience has *lessened* the stress and the propensity to get physically ill"). Moreover, the following comments from the excerpt above affirm previous findings that meditation can reduce pain and medication use: (1) "The fact that I did have access to the journal [log] writing and to reflecting and thinking, [and] was not keeping it [his feelings] in *as much*, creat[ed] less stressfulness for me and minimiz[ed] the amount of medicine that I perhaps would have needed," and (2) "It *helps* me in the sense that I perhaps would have been in *worse* shape physically had I not had access to the meditation experience." For instance, Kabat-Zinn (1985) found that mindfulness meditation (similar to the last phase of the present study's meditation procedure) combined with yoga lessened pain and the need for medication in chronic pain sufferers; and four years after the training ended, these benefits continued. Also, Goleman (1988) reports that meditation is being used to treat stress-related problems like gastroenteritis, insomnia, emphysema, and ecxema. Moreover, numerous studies have shown that meditation restores the autonomic nervous system, and so, may alleviate psychosomatic illnesses like hypertension, insomnia, and migraine (Odajnyk, 1993).

Effects of the Study's Procedures Compared with those of Previous Writing Instruction

When I asked David if the present study's procedures differed from those of his previous writing instruction (Question 3 of the Mid- and Post-Study Questions), he responded as follows during his second interview:

> Without question. I guess I've never specifically tied meditation, and journal [log] writing, and being a reflective person as intimately as I've done through the course of this experience [participating in this study]. There was a time whenever I would start a new endeavor, I would accompany it with a journal. But I guess since I don't see this coming to Indiana [to do his doctoral work] as being new or avante garde as some of my other experiences were, I have not readily kept up the journal. So in that sense, getting back into the journal writing was something that I think I needed to do. And to add to that, I guess I would say *centering* as related to what I perceive the meditation to be was not something that I necessarily did prior to creating my other entries [i. e., entries written prior to participating in this study]. Normally my other journal writing was more a way of bringing my day to a close and just sort of setting my thoughts down on paper, but not as a way of trying to *focus* in a meaningful way those particular experiences that I may have encountered for a week or a day, or whatever the case might be. So I do think that it's [the present study's procedures are] allowing me the space as well as the time, as well as the medium through which to do something that I've perhaps done [in the past] without as much *reflection* as I may be doing at the moment. And I suspect that's a positive thing.

These remarks relate to the following comments from Caroline's case study presented above (see pp. 127-8): "The *regular* breathing, focusing, or the combination of the two [the main parts of this study's meditation procedure, done after the alternate nostril breathing exercise], I'm not sure which, has helped the flow of images come much more naturally than what I've *previously* experienced."

And they also parallel some of David's other responses analyzed earlier:

> 1."And the things that I was thinking about that night at moments in my sleep became evident, and I sort of put it together after the fact. And a few other instances where I had thoughts that sort of lingered in my mind because of things that were going on in my life played themselves out in my nighttime stories...dreams. And I guess that was a revelation that I wasn't much aware of until my having to be more focused about trying to capture

> in some form my thoughts [i. e., in writing the Daily Logs], so it's been interesting."
>
> 2. "Because of the meditation, I *sense* that I'm more *focused* than what I normally may have been. It's just not my writing, my thoughts as an afterthought of the day, but somehow giving even *more* thought to what I may want to jot down, and then how do I jot it down, has been a very significant issue. To that end, I do sense that perhaps the kind of entry that I make, as compared to what my normal journal writing may have been, is appreciably different, and I *think* for the better."
>
> 3. "In particular when thinking about some experiences [related to his physical condition] that have come up that I thought *died*, knowing that I was reflecting about them and being able to meditate, it allowed me to *focus* on them differently than I normally do. And I guess in some instances [in the past], I tended to not think about them or block them out, hence creating some uncomfortable physiological experiences for myself. But I guess *now* that I'm being aware of them and being reflective about them as related to what I've done to create that particular situation, I am perhaps a little bit more in *control* of the situation than I may have been in prior occasions."

And again, all these observations support the view that meditation's first noticeable effect is better concentration, or an enhanced ability to *focus* on a specific object or task over time (Odajnyk, 1988), which can lead to improved attention to inner and outer states and processes, and so to greater creativity in writing or other fields.

Similarly, in his last interview, when I again asked David if this study's methods differed from those of his earlier writing instruction (Question 3 of the Mid- and Post-Study Questions), he said the following about the centering effects of the logs and meditation:

> When thinking about the [times in] which I normally would do journal writing, it tended to be whenever I would travel the country doing something for the first time. I would always find the time to write and think about those things that had gone on with that new experience. And I guess I regret not following up on that journal writing when I got here [to Indiana to do his doctoral work]. I did start it for a while, but I stopped it after this became no longer a new experience. It [the present study's approach] differs [from his past journal writing experience] because two things happened prior to writing my thoughts [that] did not happen before: number one, finding the quiet time to center, and secondly spending time to just be attentive to my thoughts and breathing, and create space for all that to happen without my letting all the other distractors or interruptions in life be a part *of* that phenomenon. So in *that* end it does differ from the way I would normally engage in writing of this nature. And I think because of that I would *like* to believe I was able to see more and appreciate more than perhaps I normally would have.

As did some of David's other remarks quoted above (see p. 170), these comments support the Jungian-archetypal view that inner growth is enhanced when psychic contents have a safe and protected context in which to unfold, which occurs when one does log or journal work at a regular time each day (David called this process "finding the quiet time to center"). Such a space can be the writer's own home, or the language arts classroom, where the log or journal booklet becomes the receptical where images, feelings, and thoughts are recorded. Here personal and archetypal themes may be expressed and have the chance to evolve during the course of months or years (Allan & Bertoia, 1992).

Concerning this process, David said that it and the study's meditation practice reduced his impulsiveness or emotional reactivity (in a continuation of his response to Question 3 of the Mid- and Post-Study Questions):

> Added to that I think it was more of a *thoughtful* and *thorough* experience than a reactionary one, which perhaps may have been the case in the past. Although I don't qualify myself as being reactionary, I'm a little confused while I've been thinking about those *pressing* moments regarding others trying to take charge and/or control of *my* life and my life experiences. Those reactionary moments do sort of *dictate* my initial thoughts, but I think in this instance [during the present study] because I was able to give thought to reverting to that meditative stance, I was at *least* able to be creative before responding to it [i. e., reacting impulsively to emotional pressure], and I think that was a new twist on things. And I think it *was* one of the reasons why I could think about writing that short story [discussed above] about those teens in my neighborhood, niece and nephew and a few others, because when you look at it [his emotional-imaginal life] that frequently, and looking at it with that kind of *oneness*, something needs to be created to benefit life in a different kind of way. And so to that end, I think that's *partly* why I think the short story will be created because I was able to give it a lot of thought. And the question then became how you recast that experience in such a way that others might benefit from it, learn from it, or at least give thought to why their life is what it is, as opposed to just having it as being a private thought, so I'm going to try to make it public in that sense.

Here, David reiterated that his meditation and log writing periods were reflective interludes. And such times are ideal for activating the archetypal potential of the Self, which process prompted the inner drive that gave rise to David's short story, the move from within to an outward form of expression (Allan & Bertoia, 1992). Or as David himself said, "as opposed to just having it as being a private thought, I'm going to try to make it public."

It also is noteworthy that David experienced a sense of "oneness" when "reverting to that meditative stance" during the study. This phenomenon relates to the above-mentioned Jungian-archetypal notion of the coniunctio, or union of opposites within as central to personal growth, which in turn relates to the meditative concept of unitive or *transcendental* consciousness. For example, in the transcendental meditation (TM) school (Maharishi Mahesh Yogi, 1968), transcendental consciousness "is the altered state that infuses normal states. The stages ensuing after 'transcendental consciousness' from further evolution are 'cosmic consciousness,' 'God consciousness,' and finally 'unity.' Each represents a deeper infusion of meditative awareness into normal states" (Goleman, 1988, p. 112). Most meditative traditions agree that such non-ordinary states occur gradually in a meditator and to varying degrees. But the goal of all meditative approaches, whatever their philosophy, historical origin, or techniques, is to transform consciousness. In the process, the meditator "dies" to his or her past self and "is reborn to a new level of experience" (Goleman, 1988, p. 112).

In David's case, the unitive states he entered while doing this study's meditative procedures were probably not of the profound type experienced by advanced meditators. But they were powerful enough to prompt him to write a short story that he felt could help others along the path of personal growth: "the question then became how you recast that experience in such a way that others might benefit from it, learn from it, or at least give thought to why their life is what it is." As discussed in the literature review, such states often are the precursors to creative work in writing and other fields, arising from the meditator's newfound awareness of the inherent unity of all life and energy in the universe, which in turn gives rise to what the Buddhists call "compassion for all sentient beings" (Sanskrit, *karuna*) (Moacanin, 1986). Or as David said, "looking at it with that kind of *oneness*, something needs to be created to benefit life in a different kind of way. And so to that end, I think that's *partly* why I think the short story will be created."

Case 3: Aaron

Jungian-archetypal Analysis of Imagery and Symbol Use

Amplification of Imagery/Symbols in Interview Responses on the Creative Writing Process

In his first interview, in response to Question 1 of the Pre-Study Questions, Aaron expressed interest in ancient Sumerian writings as a source of creative inspiration:

> A lot of times, to get myself ready to write I will use other people's writings to help me focus my attention, and a lot of that has to do with images or symbols that are there. Like I have certain art works around my house or books that have a lot of visuals in them, or I'll be reading certain things, like recently I checked out a bunch of books on very early Sumerian literature, stuff written about three or four thousand years ago [actually, from about 3500-2500 B C.]. And I've been reading that and paying attention to the kind of imagery they used, and that just helps stimulate things and get things percolating.

Campbell (1990) refers to Sumeria as a symbol or paradigm, since it represents the first flowering in the Near Eastern-European culture zone of the "hieratic city-state," conceived and designed as a mesocosm, or socio-cultural model of the celestial order. That is, to ancient peoples, Sumeria symbolized the first attempt by the forebears of Western civilization to create an "earthly" representation of "paradise" or the cosmic order. And after circa 3, 200 B. C. E., its influence as both a hieratic symbol and model of urban planning spread both westward and eastward.

From this perspective, Aaron's interest in Sumerian literature reflected a desire to access the earliest roots of Western culture, with the mythic-archetypal imagery and symbols that undergird the *matriarchal* origins of our personal and collective life (as did Caroline's production of the matriarchal image of Hestia discussed above on pp. 74-7). For "very early Sumerian literature," which Aaron mentioned as a source of creative inspiration, abounds in matriarchal goddess images, the most important being Inanna (Babylonian name = Ishtar), the queen of heaven and earth. According to Perera (1981), Inanna is a multi-faceted archetypal image, a wholeness pattern, of the *feminine principle* beyond the merely maternal aspects of womanhood, representing *liminal* or intermediate states of consciousness and energies that cannot be contained or made certain and secure. "She symbolizes consciousness of transition and borders, places of intersection and *crossing over* that imply *creativity* and *change* [emphases added]" (p. 16).

Interestingly, these views on the Sumerian goddess Inanna resemble Caroline's (quoted earlier) concerning the Greek goddess Hestia, who went beyond the patriarchal notion of woman as keeper of hearth and home, to a more inner-directed image of the Self:

> Her symbol is *a flame*, but [one] that is within yourself, going beyond the patriarchal image of the [family] home. To me, it's kind of important to return to *the home* in each one of us---that center which is ourselves, which I believe *Hestia* represents---a much *stronger* female, a lot more powerful

> image than otherwise would be aligned with her.

As did the inward-directed/creative significance of Hestia for Caroline, the symbolism of change and creativity connected with Inanna must have had special meaning for Aaron, who undoubtedly encountered the poems about the latter goddess in reading Sumerian writings. Because, as shown by his extensive comments on these topics during his interviews (discussed below), he was concerned about the transitional phase of midlife that he was entering, and had a great interest in his own creative writing process as well.

Perera (1981) goes on to state that much of what Inanna symbolized for the Sumerians has been suppressed since their time by male-dominated Western culture, taken over by masculine deities, or constricted or idealized in patriarchal moral and aesthetic codes. But the goddess still suggests a mythic-archetypal pattern that can give meaning to a woman's quest for wholeness, as it seems to have done to Aaron's creative and psycho-spiritual quest. For Perera (1980), Sumerian mythological texts about Inanna, Ereshkigal ("Queen of the Great Below," or netherworld), and other goddesses moved and oriented her in her search for a feminine identity. She found that by reading these early writings--from a time when the Great Goddess or matriarchal cults were vital--she was able to reestablish ties with her archetypal feminine instincts and patterns. Similarly, during the study, Aaron's reading of early Sumerian literature about Inanna and related goddess figures reflected a desire to access his anima or feminine consciousness (Valle & Kruger, 1981) to enhance his creativity in writing. As he stated above, he had been reading "books on very early Sumerian literature and paying attention to the kind of imagery they used," which helped to "stimulate things and get things percolating" with respect to his creative writing.

And as discussed above (see pp. 11-4), in the present study I examined such responses, as well as journals, poetry, short fiction, and the like, for evidence of feminine consciousness reflected in (1) a holistic, ahistorical, mythic-archetypal perspective in writing and speech, (2) participants' search for individuation/creative expression, and (3) their personal mythologies. So, the ways in which they demonstrated use of feminine archetypal contents, and evolved toward androgynous, individuated modes of expression and being were revealed. With Aaron, these qualities were shown in his interest in Sumerian matriarchal culture, with its emphasis on archetypal goddess myths, as well as in other aspects of his symbolic life. For example, during his second interview, in discussing his experiences involving imagery and symbol use related to the study's procedures (see Question 1 under Mid- and Post-Study Questions), Aaron initially expressed positive feelings about the study's meditation practice:

> The meditation was really good for me [Aaron used the past tense here

> because at this point in the study he had stopped practicing the meditation and journal writing for several weeks, but was planning to get back into them]. I don't know if it was really helping my writing, it was helping sort of in general, because I was doing that [the meditation practice] almost daily. And it was starting to work really well. The chatter in my head had slowed down, and I had this *place* I was getting to as though my mind was sort of [a] large *cave-like* thing. And I was in the center of it and towards the back, and I could locate myself in *there* and then I could kind of look out and see sort of *floating* through the cave, my thoughts and things like that. But I really felt firmly located at this one spot that was where the thoughts were kind of around me or moving through the cave, but was not exactly where *I* was.

Aaron went on to say that during the first few weeks of the research period, while doing the meditation regularly, this cave imagery would begin to arise almost immediately after he sat down to meditate: "That [the cave imagery] began happening just as I would *begin* to do the breathing exercises or I was working through the first or second set [of exercises]. And then it would just intensify when I got done and was just focusing on the breathing."

The imaginal-affective experience of being in a cave seemed to spark ideas for further analysis and use in personal development and creative writing:

> Sometimes a certain amount of vague imagery I *see* when I'm in that cave and I'm watching that stuff, I think about later because it's kind of significant. There will be some images and things that'll pop up and I'll realize, 'Oh, I have a concern about this particular thing that I need to address' [response to Question 2 of Mid- and Post-Study Questions].

As Cirlot (1962) states, in mythic-symbolic terms the cave represents the security and impregnability of the unconscious or archetypal processes, the basis of all creative work in the Jungian-archetypal view. The cave appears often in emblems, icons, and myths as the meeting-place for figures of deities, ancestors, or archetypes. And in the primordial mysteries of the human race, like the Eleusinian ritual cult of ancient Greece, feminine consciousness (Valle & Kruger, 1981) is often represented by the cave. For the symbol of the vessel lies at the core of the archetypal feminine, and at all stages of these mysteries it is the central symbol of their realization, that is, of the attainment of advanced states of psycho-spiritual growth. Moreover, in cross-cultural mysteries of preservation, the symbol of the vessel is projected onto the cave as a sacred precinct or temple. So, the cave is an objective image of the underworld and the *feminine principle*, which in turn relate to the unconscious (Neumann, 1970).

Bodkin (1974 [1934]) asserts that such symbolism may be based on mythic-archetypal potentials derived from humanity's ancestral memories of Paleolithic and Neolithic caves as places of psycho-spiritual refuge. Because the nature and location of the parietal or mural art in caves in Europe and Asia Minor show that prehistoric people used these places to express magico-religious ideas and sentiments, viewing the caves as sanctuaries from the trials of their hunter-gatherer lifestyle (McCully, 1987). For example, Bodkin (1974 [1934]) discusses the archetypal sources that inspired works like Samuel Taylor Coleridge's poem "Kubla Khan," with its reference to "caverns measureless to man" as follows:

> Is it possible that this strong association of the cavern with the mysterious archaic depths of the mind itself, which poets have felt who never knew of these [prehistoric] cavern sanctuaries, is actually in some way influenced or determined by traces transmitted from the remote experiences of which these caverns give evidence [the parietal or mural art mentioned above]. In one way or another, I think that something of the distinctive feeling pertaining to the prehistoric cavern sanctuary does reach us within the emotion communicated by Virgil's sixth book, by Dante's *Inferno*, and even by the measureless caverns of *Kubla Khan* (p. 129).

This view is supported by McCully (1987), who has noted strong links between images from Paleolithic and Neolithic cave art and unconscious processes, indicating that the cave symbol reflects a descent into the deeper recesses of the psyche, which Aaron seems to have experienced both before and during this study (details of Aaron's newfound inner directedness will be discussed further below). Moreover, the quality of descent into the unconscious that Aaron's cave imagery expressed relates to the symbolism of the above-mentioned goddess Inanna, about whom Aaron undoubtedly read. For like Aaron, the goddess in the Sumerian poem "The Descent of Inanna," entered the underworld, that is, the unconscious, or non-ordinary levels of consciousness. There she encountered many trials, including the death and restoration of her body, and ascended again to the upperworld of heaven and earth as a transformed being (Perera, 1981). In Aaron's case, this process of encountering unconscious contents was reflected, albeit less powerfully, in the comments "There will be some images and things that'll pop up and I'll realize, 'Oh, I have a concern about this particular thing that I need to address.'"

A more historically based example of descent into the cave or underworld as an archetypal symbol of encounter with unconscious material is provided in the Quran. There Muhammad, who fasted and meditated in a cave on Mount Hira, near Mecca, Saudi Arabia, is said to have experienced the angelic archetypal image of Gabriel. Muhammad's visionary cave experience occurred one night as he lay on the floor of the cave in deepest contemplation, and the Angel Gabriel appeared to him in a vision of light. In Aaron's case, nothing this dramatic occurred; but he *did* encounter images and ideas while in the imaginal cave that were significant for him and that he felt needed to be addressed in his daily life and writings (Powell, 1982). However, unlike Inanna and Muhammad, Aaron seems to have had mixed feelings after his cave experiences. For as mentioned, he stopped doing the meditation practice several weeks into the research period but planned to resume it. Moreover, Aaron's evocation of cave imagery may be related to the findings of Green &

Green (1981) in their study of EEG biofeedback, twilight states, and creativity discussed earlier (see p. 6). These researchers found that archetypal images, including those of a cave, were common among participants in biofeedback-induced twilight states. Images of tunnels, of going through a tunnel lit by sunlight at one end, of a *cave* or pyramid, of a pair of eyes, or a single eye, among others, were reported by Green & Green's biofeedback trainees. Thus, the present study's meditation practice induced a common twilight-state archetypal image in Aaron--that of a cave, with its attendant symbolic meanings.

Also in his final interview, in response to the question on additional comments (see Question 4 under Mid- and Post-Study Questions), Aaron described another repeated twilight state image he evoked while meditating during the study:

> Having a specific meditation technique was really helpful to me. In the middle of the winter, when I was having difficulty making time for the meditation and doing it consistently, one thing that I found worked very well for me was [the following]. I have a wood furnace in the basement of my house, and so I'd have to go down in the cold weather every morning and spend about an hour tending it, getting it up and going well. And during that time [when] you're waiting for [the fire] to get going well enough, I would sit in front of the furnace and do the meditation. And what happened was, and this happened kind of spontaneously one time, you know, 'cause I'm opening the door to the furnace and closing it, and looking in and seeing the flames and coals and things, and *for some reason* at a certain point, at the place where I'd put my finger between my eyebrows [while doing the study's alternate nostril breathing exercise before the start of formal meditation], I began to envision, it just popped into my head, that little *door* [to the furnace] and you could look in there and see a little fire going. And so, when I was having difficulty getting into the meditation, I would always envision that and that would seem to center me nicely.

This repeated imaginal experience seemed to have begun as *perseverative imagery* , a type of twilight-state imagery that suggests the action of archetypal potentials; because it followed prolonged concentration on a repeated task involving similar visual stimuli (Morris & Hampson, 1983), namely, "opening the door to the furnace and closing it, and looking in and seeing the flames and coals and things." In perseverative imagery, one produces idealized pictures of objects one had been concentrating on previously in a repetitive task. On closing the eyes to rest or relax (as Aaron did when he sat in front of his furnace to meditate), clear images of the objects observed appear. Hanawalt (1954) describes seeing such images after picking blackberries. One can speculate that in these cases, constant attention to a task involving a large range of stimuli, but all evaluated qualitatively, leads to the formation of a perceptual stereotype related to those studied by Rosch (1977), and derived from the archetypal level of the unconscious posited by Jung (1968a; 1976). The idealized nature of perseverative images supports the notion of archetypal potentials discussed above. Because in such imagery, stereotypical features of many previously experienced external phenomena are structured by the human perceptual mechanism into ideal inner forms, implying the operation of innate archetypal "templates" or substrates. For example, in the perseverative images of blackberries experienced by Hanawalt (1954), the imaginal berries were large, purple-tinged, luscious-looking, and relatively free of leaves and thorns, that is, idealized, stereotypical, or archetypal fruit.

Aaron also said that he could evoke the image of the fiery furnace door at any time when he felt he needed it:

> If I'd be going about my business during the day and I'd find myself getting keyed up in the wrong way, if I could either run my mantra through my head or envision that little door in my forehead with the flames behind it, burning very steadily with [a] certain yellow-orangey kind of light, that would kind of *instantly* center me and bring me down into a kind of 'cognitive' state that was more helpful.

He added that, although he could not remember including this piece of imagery in poems written during the research period, it "was very helpful in the practice of the meditation," and "was kind of surprising" because it "just sort of popped into [his] head, and just continued to *be* something every day" when he would sit down to meditate. And although the fiery furnace opening seems to have begun as a perseverative image arising from Aaron's continuous checking of his wood furnace, the fact that he also evoked the image outside the context of stoking the fire suggested that it had symbolic significance for him as well ("If I'd be going about my business during the day and I'd find myself getting keyed up in the wrong way, I could envision that little door in my forehead with the flames behind it"). In Jungian-archetypal terms, the fiery furnace or oven represents the purging of negative or problematic aspects of the personality through intense psychic transformation, being symbolic of purification, spiritual gestation, or maturation (Cirlot, 1962). So in most mythic accounts, fire has a transforming quality and is used in religious and non-religious rituals, like those of medieval alchemy (von Franz, 1970). In fact, the alchemists retained the notion, derived from the Pre-Socratic philosopher Heraclitus, of fire as an agent of transmutation (Cirlot, 1962).

Similarly, the story of Shadrach, Meshach, and Abednego from the Book of Daniel in the Old Testament involves the image of men being placed in a furnace as a form of psycho-spiritual purging. In the Biblical account, the Babylonian King Nebuchadnezzar became angry at his Hebrew officials Shadrach, Meshach, and Abednego for not worshipping the golden idol he had set up, having them cast into a fiery furnace. The faith of the men saved them from destruction, and then a fourth figure also appeared walking in the midst of the fire (Holy Bible [King James Version], 1957). As the Bible (1957) says, "the God of Shadrach, Meshach, and Abednego sent his angel and delivered his servants that trusted in him" (p. 822). Thus fire was used to test the faith of the men, who passed through their trial and were rewarded with salvation.

The appearance of a fourth figure in the furnace, and the resulting deliverance of the faithful Hebrews has meaning beyond the basic symbolism of cleansing through fire. Because from a mythic-archetypal perspective, the transformation of three figures into four represents a change from a condition of "threeness" or "trinity" to one of "fourness" or "quaternity," that is, from a state of relative psycho-spiritual incompletion to one of greater wholeness, integration, or individuation. So, based on its use in alchemy and the tale of Shadrach, Meshach, and Abednego, the fiery furnace signifies both psycho-spiritual cleansing (represented by entry into the furnace) and a resultant experience of wholeness or individuation (reflected in the change of three figures into four in the fire). Moreover from a Jungian-archetypal perspective, these meanings and the archetypal potentials related to them resided *in potentia* in Aaron's unconscious, just as they do in each of us, being triggered at a time when he needed to learn something from them, namely the transitional period of middle age. As will be discussed below, Aaron showed a great deal of concern, both overtly and covertly, about the transitions of midlife and death, which will be related to the notion of psycho-spiritual transformation (the fiery furnace) later in this section.

Also, Aaron's mention of the furnace "burning very steadily with [a] certain yellow-orangey kind of light" was significant in terms of mythic-archetypal symbolism. For orange-yellow is associated with ferocity, cruelty, and egotism (Cirlot, 1962). This ominous connection is reflected in the following passage from Buddhist lore: "The future Buddha severed his hair and exchanged his royal garments for the orange-yellow of the ascetic beggar [those outside the pale of society like Buddhist monks wear the orange-yellow garment that was originally worn by criminals about to be executed]" (Zimmer, 1926, quoted in Cirlot, 1962, p. 53). So, from a cross-cultural, mythic-archetypal standpoint, the "yellow-orangey kind of light" of the fire in Aaron's furnace images unconsciously represented difficult personal qualities that he did not wish to confront at the time he stopped doing the meditation practice. This move may have been related to his ambivalence about encountering problematic inner imagery at midlife, thus delaying his progress along the path of individuation. Aaron's unconscious association of the orange-yellow fire with the purging of negative traits could have made this an uncomfortable meditation-induced image for him.

Because as mentioned, the ancestral experiences of human beings as a whole are said to influence the nature of archetypal potentials, which in turn are the basis for images like Aaron's fiery furnace, with their attendant feelings. In a sense, these age-old experiences are "relived" through the encounters with mythic-archetypal imagery that most of us have in dreams, twilight states, meditation, and the like during the course of a lifetime. When such experiences are emotionally intense or uncomfortable, one may wish to avoid repeating them. Thus, even though the immediate effect of the archetypal image of the fiery furnace was positive--Aaron said it "instantly centered" him--he may have made unconscious associations with it of which he was unaware, but which made him wary of continuing to meditate. This idea is born out by other comments from his last interview, this time in response to the question on experiences during the study related to imagery and symbol use (see Question 1 under Mid- and Post-Study Questions):

> As I was working on the revisions [of poems written before and during the study], I was noticing that *death* was such a strong theme in all of them. And I'm not sure if that's me *falling back* on a theme that's both a common one in literature and one that I've dealt with a lot before, or if that has to do with...You know, this past year has been a year of a lot of changes, and I don't know if that's kind of a reflection of the place I'm at in my life. The poem in there [in his poetry notebook] that I feel has the most potential for being a strong piece, called 'About to Sit Down,' deals with that [i. e., death] very specifically---of being kind of a middle point between what's behind me and what's in front of me. And then [in] the very last poem that came out of [my] travel on spring break there's...there's that feeling of...of looking forward to one's ah...ah...*death*, but of it being at a point in a *process*.

Here Aaron speculated that his use of the symbol or motif of death in poetry written just before and during the research period may have reflected the transitional nature of that time in his life. And this relates to the fiery furnace imagery and the color orange-yellow discussed above, because Aaron saw that his life was changing significantly around the time of the study (symbolized by death). But on an unconscious level, he resisted dealing with the attendant need to transform himself (symbolized by the fiery furnace), which may have been troublesome for him (symbolized by the orange-yellow of the furnace fire).

Another noteworthy point about Aaron's comments is that at forty-two, a preoccupation with death had arisen so early in life. An explanation for a seemingly premature interest in death in middle aged men has been provided by Jungian-archetypal researchers (e. g., Chinen, 1987; Storr, 1991), who note that, although physical death may be years off, increased concern about their own demise is a natural part of creative and personal growth for those at midlife (Storr, 1991). This is so because, with half of life gone and half yet to come, one becomes uncertain and anxious about the future, and also experiences archetypal images of *death* (a recurrent motif/symbol in Aaron's poetry), resurrection, *evil* (the orange-yellow of Aaron's fire), healing, and *renewal* (the fiery furnace itself), in dreams, twilight states, and the like. Moreover, in mythic-symbolic terms, death can represent profound psychic transformation, as in Paul's biblical pronouncements, "Ye shall die before ye shall live," and "I die daily," meaning that (1) psycho-spiritual change (death) must occur before one can experience wholeness or advanced levels of consciousness ("live"), and (2) Paul regularly went through such change (he "died daily"). This process was discussed earlier, when I noted that a goal of all meditative practice is to transform consciousness. In this way, a meditator "dies" to his or her old self and "is reborn to a new level of experience" (Goleman, 1988, p. 112). For Aaron, the death references in his writings may well have born this meaning, for, as quoted above he said "this past year has been a year of a lot of changes," and "there's that feeling of looking forward to one's *death*, but of it being at a point in a *process*."

Symbolically, death also may mean the end of an era in the life of an individual or group. For example, in many traditional cultures, the king or chief was ritually or symbolically slain at an age when he was thought to have fulfilled his duties to society, and a new leader appointed, representing the start of a new era for the group (Cirlot, 1962). For Aaron, the year before the start of the research period was one "of a lot of changes." So he may have been witnessing the death of one phase of his life and the beginning of another around the time of the study. This interpretation is supported other interview comments regarding a recent inheritance from his father's estate and his subsequent purchase of a house for the first time in his life.

Moreover, in terms of Aaron's above-mentioned hesitancy about meditating, the fact that death (transition in life epochs) arose repeatedly in his writings shows that he was aware of his need for personal change, while at the same time being unsure that the potentially powerful mode of meditation (associated consciously or unconsciously with his cave and furnace images) was the path for him. Many people become fearful after experiencing strong initial psycho-physical effects from meditation, like Aaron's cave and furnace images. But meditative teachings agree that passing through the "threshold" of such experiences is required for advancement on the path of self development. For example, as mentioned, Dürckheim (1980) states that the goal of meditation is not to cultivate a constant state of inner peace, but to teach a person to let him- or herself be assaulted, perturbed, moved, battered, and broken. When this is done, meditation becomes a way to accept and welcome one's inner "demons," so that they may be encountered and dealt with, and advanced levels of inner experience reached.

This process can lead to the generation of highly creative imagery and insights. For instance, the surrealist painter Salvador Dali, discussed earlier, promoted his paranoid tendencies so as to access a free flow of associations among images. And by representing these in art he created a unique world of fantasy (Balakian, 1959). This is not to say that a meditator should allow powerful or frightening imagery to dominate his or her consciousness with no concern for the outcome. But when handled wisely, encounters with seemingly negative or fearful shadow-related imagery during meditation may be used for personal growth and increased productivity in creative work like writing. This approach will be discussed further below.

Amplification of Imagery/Symbols in Interview Responses on the Individuation Process

Aaron's age at the time of the study (forty-two) made him prime for Jungian-archetypal analysis within the framework of the individuation process. For Jung (1966) found that individuation achieves its fullest development after the ages of thirty-five to forty. During this period, the ego-oriented goals of attaining wealth, security, and success tend to become less important, and more inner-directed activities take center stage. In keeping with this finding, Aaron again referred to the cave experiences discussed above as a source of inner insight: "And in terms of sense of self, I think that locating that part of me that's *me* inside the cave watching all the thoughts, I think that's a different sense of myself to come to" (response to Question 2 of the Mid- and Post-Study Questions). In discussing imaginal experiences like Aaron's, Battista (1980) says that the setting or circumstances of such imagery can help to reveal the nature of one's adaptation to life.

For instance, those who are overly abstract or rational in their responses to life events may imagine themselves alone on a mountain top, unable to find their way down due to the clouds blocking their view. For Aaron, in light of the discussion above, the situation of being in "the center and towards the back" of a cave reflected a state of intense involvement with unconscious or mythic-archetypal processes, which typifies people of Aaron's age. Because as mentioned, the cave represents the security and impregnability of the unconscious or archetypal realm. And moreover, at midlife, people tend to move from ego-related concerns to an interest in inner growth and individuation. Perhaps Aaron recognized this tendency in himself, because he said "Locating that part of me that's *me* inside the cave watching all the thoughts, I think that's a different sense of myself to come to." Both before and during the study, Aaron seemed to experience such an increased desire to turn within to enhance his creativity and self-discovery. For example, during his mid-study interview (see Question 1 under Mid- and Post-Study Questions), he made the following comments about the recent period in his life:

> This has been a period of time, this whole past year, and *fairly intensely*, when rather than putting out stuff I've been *taking in* a lot of things. I've been reading in a lot of different directions. I've found I've been reading more myths or about mythology, about mythological thinking. I always do some history reading so I've been doing some of that.

As mentioned, Aaron initially responded positively to his meditative experiences during the study: "[The meditation] was starting to work really well. The chatter in my head had slowed down, and I had this *place* I was getting to as though my mind was sort of [a] large *cave-like* thing." And his increased inward-directedness and interest in "mythology and mythological thinking" at age forty-two supports the Jungian-archetypal notion that the middle years are prime for most people to encounter their inner symbolic life (Adler, 1961) or archetypal processes with more intensity than they had in earlier years. To quote Aaron again, "This has been a period of time, this whole past year, and *fairly intensely*, when rather than putting out stuff I've been *taking in* a lot of things."

Concerning the enhanced interest in *mythopoetic* or symbolic experience that occurs for many people like Aaron, Adler (1961) states that individuation is the natural pursuit of the second half of life. At this time, the center of personality shifts increasingly away from the ego, in that one becomes more aware of the "transpersonal archetypal factors," or archetypal imagery and symbols--"culminating in the self--which rule and shape the personality" (p. 9). And the process of becoming increasingly conscious of these factors, namely, inner and outer mythic-archetypal imagery and symbols, is the essence of the symbolic life. For immersion in the symbolical attitude means seeking the meaning of experience, or relatedness to the "world of images" (Adler, 1961). Stated differently, to live symbolically or mythically is to seek guidance and insight from dreams, twilight images, and other reflections of one's inner being to promote an ever-deepening connection with the universe and its mysteries (Feinstein & Krippner, 1988).

Aaron had begun his move toward the mythic-symbolic life both intellectually: "I've found I've been reading more myths or about mythology, about mythological thinking," and on a more intuitive level as well: "I could locate myself in *there* and then I could kind of look out and see sort of *floating* through the cave, my thoughts and things like that." So, early in the research period, he reflected the Jungian-archetypal ideal of the person entering midlife who seeks self-understanding through involvement in mythic-archetypal experience. This process also was reflected in another of Aaron's comments during his initial interview (see Question 2 under Mid- and Post-Study Questions):

> I turned forty two years ago, and that was a really *great* birthday [although Aaron emphasized the word 'great' slightly, he choked when he said it]. It felt like I had shed...it was like the opposite of what you usually expect in turning forty. I think I went through that stuff a couple of years before that. And when I turned forty, what that number symbolized to me was that I had spent all the time I needed to trying to live out my own expectations of myself, or other peoples' expectations and I didn't have to *do* that anymore, and then the rest of my life I could do *whatever* I wanted to. You know, that I had kind of fulfilled my obligations.

Here Aaron expressed the idea that in the current stage in his life he could seek goals other than personal security and success, like inner peace, creative expression, and self-understanding. Aaron went on to say that his family members tended "to live to be pretty damn old." So he felt he had "at *least* half of life to go at the age of *forty*, and felt very vigorous and healthy, and closely connected with other people, and more aware of [himself] than [he had] been in the past."

In Jungian-archetypal terms, forty, being a multiple of four, represents wholeness or completion (see discussion of quaternity as symbolic of integration/ individuation on p. 189). But forty also relates to expectation, preparation, penitence, and punishment (Mathews, 1986). And Aaron's statement above is in line with these meanings: "What [forty] symbolized to me was that I had spent all the time I needed to trying to live out my own expectations of myself, or other peoples' expectations and I didn't have to *do* that anymore, and then the rest of my life I could do *whatever* I wanted to. You know, that I had kind of fulfilled my obligations That is, at midlife, Aaron seemed to have attained a sense of wholeness combined with expectancy by "paying his dues" (experiencing preparation/penitence/punishment) through various trials and transitions.

Another aspect of Aaron's remarks about his symbolic cave experiences warrants analysis, namely, the statement above, "I really felt firmly located at this one spot that was where the thoughts were kind of around me or moving through the cave, but was not exactly where *I* was" (see Question 1 of the Mid- and Post-Study Questions). On the surface, this comment was self-contradictory because in the same breath Aaron said "I felt firmly located at this one spot," and this spot "was not exactly where *I* was." That is, he did not make the distinction between A and not-A that is proper to the realm of normal waking consciousness (Campbell, 1990). Because in the twilight state, which Aaron experienced while meditatiing, the microcosm of one's personal awareness and the macrocosm of the universe are not as different as they seem in waking life. In terms of medieval alchemy and the Jungian-archetypal view, such a statement reflects the coincidentia oppositorum, or coincidence of opposites discussed earlier (see pp. 146-7), the essence of a symbol--its ability to express simultaneously the various aspects (synthesis and antithesis) of an idea. A provisional explanation of this quality was mentioned above--in the unconscious, where imagery and symbols live, the inherent distinctions of contraposition are not recognized (Cirlot, 1962). That is, the references of a symbolic vocabulary are not immediately perceptible to waking consciousness, and are said to pertain to the field of dreaming or other non-ordinary states (Campbell, 1990).

Or, as discussed earlier in the cases of Caroline and David, the logic of symbols is non-Aristotelian (Campbell, 1990). In dreams and other non-ordinary states, subject and object are not distinct but identical. And further, "two or more objects not only can but always do occupy the same place at the same time" (Campbell, 1990, p. 128). This phenomenon relates to the discussion on imaginal thinking in the literature review (see pp. 35-6), where the logic of non-ordinary states also was said to differ from that of waking cognition; and to the notion of feminine consciousness (Valle & Kruger, 1981), where affective and non-ordinary modes of experience are more significant than are abstraction and linear reasoning (see pp. 12-4).

As Cirlot (1962) states, the *symbolic function* or archetypal experience appears at times of tension between opposites that the conscious mind cannot resolve (i. e., to compensate for problems that cannot be handled effectively in waking life). In Aaron's case, his expression of both *being* and *not being* in a specific spot in the cave (his unconscious) can be said to reflect (1) ambivalence about the advantages of turning forty, and (2) confusion about whether or not he was ready to address the contents of his unconscious or symbolic life, that is, the kinds of images and symbols that the cave represented and contained (as Aaron said, "I could kind of look out and see sort of *floating* through the cave, my thoughts and things like that"). This ambivalence and confusion were discussed above in relation to Aaron's furnace and death imagery, and also were reflected in the fact that he stopped doing the meditation (the apparent trigger for his imaginal-archetypal experiences) a few weeks into the research period, but at the time of his second interview was planning to start again. By having him both be and not be in the same place in the imaginal cave, Aaron's unconscious was trying to resolve symbolically the impasse about his newfound desire for inner experience at midlife, his concerns about being at this age, and his related fears about encountering unknown personal and archetypal unconscious contents.

Aaron's hesitancy to delve too deeply or quickly into archetypal material is like that of Signell's (1990) female psychotherapy client, who had the following mythic-archetypal dream. A wise old woman asked her to walk with her into a forest. As the client stated, "The old woman could have told me something about death, dying, letting go, surrendering to my own path" (p. 276). But instead of following the woman into the forest (the unconscious) to learn these secrets, the client hesitated to go and woke up angry with herself for having missed an opportunity. Signell (1990) interpreted this as an attempt by the client to avoid going deeper into her unconscious, when she did not yet have confidence in her analyst (symbolized by the wise old woman)---and in her own inner guide (also related to the old woman)---as positive forces. "[The client] needed more caution to enter this strange inner realm" (p. 277). Likewise, for Aaron, entering the imaginal cave as he did during the first weeks of his meditation practice, and encountering his "thoughts and things like that *floating* through the cave" may have been too much for him to handle at a time when he lacked the confidence to follow his intuitions during such experiences. The images related to death discussed above, which dominated Aaron's poetry during the research period, also relate to Signell's (1990) client's case. Because as mentioned, the client said "The old woman could have told me something about death, dying, letting go, surrendering to my own path" (p. 276).

A similar interest in but hesitancy to confront the issue of death is reflected in Aaron's interview responses above (see p. 189) For example, in remarks about his poetry quoted earlier he said: "[In] the very last poem that came out of [my] travel on spring break there's...there's that feeling of...of looking forward to one's ah...ah...*death*, but of it being at a point in a *process*. Here Aaron hesitated several times before saying "death," indicating a feeling of doubt about the subject that he was suppressing, much like the doubt about dealing with information on death, dying, letting go, and surrendering to her own path of psycho-spiritual growth expressed by Signell's (1990) client.

Amplification of Imagery/Symbols in Creative Writings and Logs

Amplification of imagery/symbols in creative writings.

Aaron's midlife fascination with the death motif actually began in the earliest writings he provided for the study, written when he was around thirty. For example, the first piece, an untitled fictional letter from his deceased uncle Al, goes as follows:

> Dear Aaron
>
> A chicken is a touchy creature. They scatter with dust and feathers and squawking at almost any noise. High-strung, dumb, stinking of ammonia, they peck at their cage corners with nervous pride.
>
> Also, they die a lot. When I was drinking heavy and raising chickens, I found the daily burden of dead birds a hindrance to my thirst. I stopped digging single graves and began tossing fowl bodies into my empty silo. Mass burial. Once a week (Sundays) I'd get drunk and stick my head in, mingling words of hope and comfort with mournful bird-like chirps.
>
> Well, anyway, you know I got sick after I sold the farm. Swollen and weak, I finally had to give up even my beer. And, of course, your Dad would have called you by now to let you know I'm dead. I just thought I'd write to tell you that I got to heaven after all and it's not such a bad place. The walls and streets are lined with golden bottles of Miller's, and the angels come flying by with silver trays of whiskey, singing hosannas. Best of all, there's not a damn chicken anywhere.
>
> Uncle Al

In these lines Aaron expressed humorous but cynical feelings about his uncle's death, and interestingly, the death motif in this piece is complemented by the image of chickens. For in many cultures, belief in the connection between chickens and death relates to chicken sacrifices, which were made in order to contact the dead. The chicken is a psychopomp (guide of souls) in many cross-cultural initiation rites and the sacred animal in ecstatic, magico-religious rituals in Africa, South America, and the Caribbean (Mathews, 1986). Thus, both the topic and major imagery of Aaron's fictional letter involve death and transition to another life or state of being.

Around the same time, Aaron wrote other fictional letters, one of which dealt with a white heron, who addressed Aaron as follows:

> Dear Aaron
>
> I flew in down by the round deep pond behind your house. The grass there is long like my neck and high as my legs, and I could speak my own language which is silence. Shaking poems from beak and feathers, I walked in and out amongst the cattle, bird with beasts.
>
> And when you came walking, eyes just ahead of your feet, looking for something it seemed, I turned my head with warning, watching you come through the grass. In midstep you saw me, seized by my look.
>
> You could not have born me, closer. I lifted my wide white wings and broke into the air. No sorrow or silence of yours will bring me back.
>
> The Heron

This piece has a quality of longing for the heron's presence, which seemed so fleeting ("No sorrow or silence of yours will bring me back"). Also, due to its long beak (which Aaron mentions) the heron symbolizes the accessing of hidden or inner wisdom, as well as curiosity (sticking its beak into things) (Mathews, 1986). And the meaning of such high flying birds involves mediation between the earthly and celestial realms. For, in general, birds, like angels, symbolize thought, imagination, and the rapidity of psycho-spiritual processes, denoting height, and thus, spiritual loftiness and longing (Cirlot, 1962).

In addition, as mentioned earlier, enclosed bodies of water like ponds represent the feminine or the unconscious (Mathews, 1986). And the image of Aaron walking toward the heron "looking for something it seemed," suggests a further note of longing for inner knowledge. But the heron saw him approach and "broke into the air," indicating Aaron's sense of unfulfilled desire regarding his own creative process and spirituality around the time the poem was written. So, from a mythic-archetypal perspective, the meaning of this work involves Aaron's desire to access inner wisdom or unconscious contents (heron by the round deep pond) to gain creative inspiration (symbolized by the heron's "shaking poems from beak and feathers") or the elusive goal of psycho-spiritual fulfillment (symbolized by the heron's departure).

The last fictional letter Aaron included in his sample, written around the same time as those above (when he was about thirty) reiterates the motif of psycho-spiritual longing, and deals with the house of an "old neighbor":

> Dear Aaron
>
> EAST ACROSS low muddy fields and behind the screening trees you can see smoke from my chimney. The same thick creek that floods your lawn makes a turn by my porch.
>
> Someone full of knowledge built this house. Walls join like bone to gristle, the foundation is a syllogism of stone. It is private. No lane ends here from the road. Twisted woods keep out visitors on foot. There are no doors and the windows will not yield to any bashing I can muster.

I have lived here who knows how long, ever since I met the one
who said "Come with me; I will show you something secret and perfect..."

Old Neighbor

Here Aaron expressed a wish to enter his neighbor's house, which in mystical traditions represents the feminine aspect of the universe, but can also symbolize the human body and thought (Cirlot, 1962), or the integrated phenomenon of the body/mind. These interpretations are relevant in Aaron's case, since he used both a body-based image ("walls join like bone to gristle") as well as a mind-based image ("the foundation is a syllogism of stone"), and the protective aspect of the house connotes a desire for immersion in his anima. From this standpoint, one can also say that the enclosed house in the letter represents Aaron's wish to remain encased in his own private physical/mental world or *claustrum*, so as to get more in touch with his feminine qualities.

Douglas (1993) expands on the meaning of such images of enclosed areas or claustums, stating that claustral fantasy involves a safe, secluded place in which to retire from the world, and in which creativity can blossom. Such imagery may be traced to a desire to be safely ensconced in a nurturing mother's arms, and is typical of introverts, who have one or more safe havens where they can daydream, ruminate, and escape from the demands of the world. The presense of claustral images reflects the introvert's need to avoid emotional harm, and shows that he or she is substituting a physical locale for an absent loved, supporting figure. Such an interpretation is warranted in Aaron's case, because he appeared to be an introvert, seeking solitude in the safety of his country home, contemplating his work, practicing music, and writing poetry and journals.

In a poem written about a year later (when Aaron was thirty-one), called "Flying with the Crows," this motif of introversion, isolation, or solitude reappeared. Here, Aaron spoke of crows and his interaction with them: "I go flying on their backs/down the open side of the pasture,/slack-mouthed and trembling, clutching hard black feathers,/my bad heart pouring/out in whoops and caws." Such imagery may be interpreted to mean that Aaron felt alone at the time, due in part to his introversion. For in Chinese and other cultures, the crow, which lives alone, symbolizes the isolation of those who live on a superior psycho-spiritual plane, and in the Christian tradition, is an allegory of solitude (Cirlot, 1962). Also, Aaron seemed to feel guilty for something he did or felt before "Flying with the Crows" was written. For in another part of the poem he wrote "Crows call./They have/bad hearts, cry remorse/and make special pleas." And in the lines quoted earlier he referred to his "bad heart pouring out in whoops and caws." These references relate to further meanings of the crow or raven, namely, its representation of the sinner, the devil, blackness, and melancholy. For example, the old man in the mountain who has a raven for a companion occurs frequently in fairy tales, and moreover, the old man bears the negative connotations of murder and fanaticism in European folklore (von Franz, 1970). So, based on these mythic-archetypal meanings, Aaron expressed a sense of sadness and melancholy about his state of isolation or introversion at the time of composition, and perhaps guilt or regret about some past behavior or feelings. As discussed further below, this remorse related to Aaron's budding homosexuality, which he had not revealed to the world at the time this piece was written.

The motif of isolation or introversion begun in the "Old Neighbor" letter and in "Flying with the Crows" is expanded in the narrative poem "Meditation on My Throat" (written when Aaron was thirty-eight). This piece, which again contains claustral imagery, begins "In a house by the woods, two sisters sit by the fireplace. The elder tells stories to the younger." Here the house image is elaborated to include residents--two sisters (representing aspects of Aaron's anima or traditionally feminine nature) who interact in various ways within the house (a symbol of the feminine/unconscious, or the human body and thought), but never leave it. In this poem, the sisters may be said to reflect two sides of Aaron's anima interacting in his conscious/unconscious thoughts and images (the house). The elder sister, in telling stories to the younger, "worries that she will forget something important, and sometimes she does not know what she will say next. She searches the face of her sister to see if her mistakes are recognized." This imagery reflects Aaron's concern about admitting his traditionally feminine traits (his gayness) to himself (the younger sister) and ultimately, to the outside world, a problem that surfaced when he decided to "come out of the closet" as a gay person to his friends (but not his family) several years after this poem was written.

The next image cluster in "Meditation on My Throat" involves soot building up in the house where the sisters live, which is scraped off the walls by the elder and collected by the younger, who then rubs it on her forehead and cheeks and "lowers her lips to the darkness in her palm and mumbles prayers." According to Mathews (1986), in many cultures, such as the Greek, Jewish, Arab, Hindu, and Christian, ash (and by extension soot) symbolizes death, mourning, transitoriness, remorse, and penance, as well as purification and resurrection. Thus, the fact that the younger sister rubbed soot (ash) on her face reflects Aaron's guilt or remorse about past behaviors (his incipient gay lifestyle), as did the crow imagery above.

The connections between the female figures in this poem and Aaron's gayness are further amplified by the rest of "Meditation on My Throat." For after the lines above, Aaron wrote "Soon, one of them will have to leave the house and go well beyond the woods, perhaps to be hunted, perhaps to gather a fortune in coins that cannot be spent at home. The prayers are that she not know till the last instant which one must leave." These lines again involve coming out of the closet as a gay ("one of them will have to leave the house"), and the attendant fear of doing so ("The prayers are that she will not know till the last instant which one must leave"). For, as in the whole of this piece, the feminine motifs expressed are typical of gay men's personal lives and culture (Hopcke, 1989).

The process of coming out as a gay appears as a motif in another poem, "Mystery," written when Aaron was thirty-six, or around the same time as "Meditation on My Throat":

> I found the murdered man's _____ in my hand
> I left town
> I went very fast
> I was not tired by my effort
> I became remarkable
> I was pictured moving with a weather front
> I stormed out of myself
> I spoke, and my words were hail
> I slowed down over the ocean
> I sank
> I could still run, but more heavily
> I found the bottom
> I buried my hand
> the fish had eyes like search lights

In the first two lines, the image concerns Aaron's initial fear ("I left town") about murdering or killing off the male side of his nature ("I found the murdered man's _____ in my hand"). Western culture tends to impose a persona or exterior guise of femininity on gay males Hopcke (1989), and in these lines Aaron may have been trying to symbolically nullify his masculine side to fit in with the external feminine role expectations of society. Moreover, the line "I found the murdered man's _____ in my hand" implies castration or removal of the phallus, the ultimate forms of denied masculinity. After these images, Aaron mentions his flight from the scene of his crime of negating his male self-image or identity: "I was pictured moving with a weather front/I stormed out of myself." Here the image of the storm relates to the change in social/sexual identity Aaron seemed to be going through. Because storms are generally associated with changes in season, epoch, and life period (Mathews, 1986).

Finally, Aaron evoked ocean imagery, which relates to the eternal feminine or Great Mother archetype and to unconscious processes: "I slowed down over the ocean/I sank/I could still run, but more heavily/I found the bottom/I buried my hand/the fish had eyes like search lights." From the Jungian-archetypal perspective, the ocean or sea relates to the ambivalent nature of the giving and taking, rewarding and punishing Great Mother, and also symbolizes the abyss, which swallows everything. "As a reservoir of hidden treasures and forms hidden in darkness, it represents the unconscious" (Mathews, 1986, p. 167). Moreover, the line "the fish had eyes like search lights" connotes a sense of being examined or of wierdness or threat. For in many cultures like ancient Egypt, most types of fish were thought to be sacred, but were often also seen as threatening or uncanny (Mathews, 1986). And finally, the line "I buried my hand" implies that Aaron was giving up his power or identity to the traditionally feminine side of his nature or his unconscious (the ocean), because the hand symbolizes activity and power, and burying it in the ocean bottom represents submission to the feminine (Mathews, 1986).

So, taken as a whole, "Mystery" may be said to reflect Aaron's growing interest in expressing symbolically his unconscious and conscious need to identify with his anima by negating (murdering) or submerging ("I slowed down over the ocean/I sank") his masculine side (the murdered man), and emasculating it ("I found the murdered man's _____ in my hand"). And this process seemed odd or threatening, for he evoked the image of "fish [with] eyes like search lights," which implies the notion of being observed and perhaps judged by others for his as yet unrevealed gayness (as mentioned, Aaron only came out as a gay to his friends, but not his family, a year or so before the start of the present study).

The process of coming out as a gay also is addressed in the next poem in Aaron's pre-study sample, "Unlucky Moon," written around the same time as "Mystery" (when he was in his mid-thirties), which treats the feminine archetypal symbol of the moon as fearful or disturbing:

> the tin fear
> and the fear made of steel
>
> when eyes in the back of your head
> seal up
>
> you glance over your shoulder
> and see this is
>
> what it's all about:
> the moon unsettles you
>
> tempers your heart
> to think of
>
> that excellent end the old habit
> of dying and giving away
>
> something that can never
> be given away again

the moon
only half full

is hungry
and something more than gravity

pulls you together

Here Aaron expressed two levels of fear, "the tin fear" and "the fear made of steel," about seeing the half-full moon. In terms of strength and longevity, tin is the less durable of these metals, and iron or steel is linked cross-culturally with power, durability, and inflexibility (Mathews, 1986). So, Aaron must have been feeling various degrees of apprehension about dealing with his anima, and about his gayness. For the moon is an almost universal symbol of femininity or The Great Mother archetype. Due to its waxing and waning cycles and general influence on the earth, especially the feminine, it is closely connected with female fertility, rain, moisture, and with becoming and passing away (Mathews, 1986). And the fact that the moon was "only half full" reflects the idea that Aaron had only partially accepted his feminine nature or homosexuality at the time "Unlucky Moon" was written (as mentioned, in Western culture, traditionally female traits are imposed on gay males).

Moreover, he must have felt inhibited in dealing with these issues, because he wrote, "when eyes in the back of your head/seal up/you glance over your shoulder/and see this is/what it's all about:/the moon unsettles you," indicating that at the time, his intuitions ("eyes in the back of your head") about his life were somewhat unclear. And so he had to handle his feelings and impulses through rational means (his normal vision or eyes in front of his head). In addition, besides the general problem of dealing with his femininity/ gayness, Aaron saw himself as having to endure a major life transition in coming out as a gay. For he said that the moon (his femininity/gayness) "tempers your heart/to think of/that excellent end the old habit/of dying and giving away/something that can never/be given away again." Here "that excellent end" represents the end ("dying and giving away") of Aaron's ostensibly heterosexual life ("the old habit"), which he foresaw as "something that can never be given away again," or that would cease forever. But nonetheless, Aaron felt a sense of intensity or inevitability about this life change, for he added "the moon" (his feminine/gay nature), although "only half full" (partially accepted by him) was "hungry and something more than gravity" was pulling him toward it.

In the first lines of another poem, "Autobiography," written several years after "Unlucky Moon" (when Aaron was thirty-nine), the feeling is stronger that, within himself, he had accepted his gay identity: "first I died/then I made a breakfast/of oranges and the joints of lambs/I stepped out into my new world/it was the old world too/the capital city of sorrow/where people lie/to each other every day/and the stones of the houses crumble to dust at night." Here the image of "the joints of lambs" relates to the cross-cultural symbol of the lamb as representing gentleness, innocence, and purity, and as an ancient sacrificial animal in the Near Eastern-European culture zone (Mathews, 1986). Thus, Aaron reflected a desire to sacrifice himself (lamb) in his former identity as a heterosexual, and come out to the "new world" of a gay person. But there is a sense of painful resentment in the poem as well, because he also wrote "it was the old world too/the capital city of sorrow/where people lie to each other every day."

The last lines of "Autobiography" read as follows: "I reached childhood/I was alone/I decided not to cry/I had no mouth/and my feet always stumbled." Here Aaron seemed to say that he had returned to a more innocent state by accepting his gay lifestyle ("I reached childhood"), which reinforced the sacrificial lamb imagery mentioned above, but that he also felt helpless ("I had no mouth/and my feet always stumbled"). In seeing himself as a sacrificial lamb and a helpless child in the face of gay repression, Aaron reflected the current cultural trend of stereotyping and rejecting homosexuality as "unnatural." For Western culture, in attempting to repress sexuality, projects a fearful shadow onto those who are different (Hopcke, 1989)--a dynamic that Perera (1986) calls the "scapegoat complex."

However, Aaron also continued to experience oppressive feelings as he grappled with his anima or feminine/gay side, because in another poem written when he was thirty-nine, called "My Son," he wrote:

> my son never born
> has shaved his head mourning
> that I never was
>
> he is in a room without doors
> or windows   I have not
> seen him in a long time
>
> each of us is thinking
> of what we have spared the other
> tests of will struggle
> over inheritance bad news
> delivered in the kitchen at midnight"

Here Aaron described his traditionally male side ("my son") that never had a chance to be "born" or truly reveal itself to the world ("I never was"). For "he is in a room without doors" (another use of claustral imagery discussed above, indicating the submersion of his masculine traits into the unconscious), and Aaron had "not seen him in a long time," that is, had not felt his heterosexual identity to be prevalent in his consciousness for a while.

After another stanza, the poem ends as follows: "wash me unborn back/to the dark rooms I played/ghost in   take my face/into your pockets of need/bury me away from you as ever." In these lines Aaron seemed to wish that his masculine side (which, as mentioned, in a man is part of the shadow, or archetypal potential representing his own gender and affecting relations with other men) be "washed" and "buried" "away" from him (his ego or conscious waking self), so that he would not have to deal with it again. In this piece Aaron's "son" or male side is conflated with his ego, so that the reader gets the sense of the inseparability of the two aspects, while at the same time feeling Aaron's pain at wishing they somehow *could* be separated, so that he could identify more strongly with his traditionally feminine side (anima).

In the last poems that Aaron provided for analysis (written just before and during the research period when he was forty-two), there is a sense of continued pain and helplessness about his gayness, with an added note of anxiety about death (discussed on p. 189-90 in relation to his interview responses and logs). For example,"Sense of an Ending" begins as follows:

the last breath I
send out will
smell of my blood
and the corruption of my mouth

the final use
I make of the air around me
will be slight and the pure
collapse I will be
will no longer take
from the world

These lines reflect Aaron's dark feelings about the immanence of death, about having "taken from the world," and perhaps guilt and remorse for having done so. As Aaron himself said about the poems he wrote at this time (in interview comments on p.189), "I was noticing that *death* was such a strong theme in all of them. You know, this past year has been a year of a lot of changes, and I don't know if that's kind of a reflection of the place I'm at in my life." Concerning these pieces, Aaron also said that the poem he felt most strongly about, "About to Sit Down," "deals with [death] very specifically--of being kind of a middle point between what's behind me and what's in front of me." This piece ends as follows: "If my youth were a summer pasture I'd be in/a migration now toward/the lower slopes, just ahead of winter./He sniffs his own smoke and/thinks I'm burning too/but slowly enough/to be good for me." Here the images are of winter, smoke, and burning relate to old age/death, the connection between heaven and earth (between non-ordinary states and the normal waking state or worldly affairs), and psycho-spiritual renewal or transformation respectively (Mathews, 1986). Interestingly, the Greek god of fire and of the transmuting effects of the blacksmith's forge, Hephaestus, was associated with winter Mathews (1986), which provides an added mythic-archetypal connection between Aaron's references to that season and the phrase, "I'm burning too," indicating inner cleansing or change.

Likewise, "Kiss His Ear," a poem from the same period, also deals with winter, death, and transition. Specifically, the poem ends as follows: "Meanwhile birds in black coats/minister to the newly dead/with beaks like scars and speak/a biography that sounds/like hunger." Here the image of "birds in black coats" or crows, from "Flying with the Crows" (discussed above) reappears, in this case as ministers "to the newly dead/with beaks like scars." This association of crows with death relates to Aaron's use of this image in the earlier poem, for as mentioned, in much cross-cultural symbolism, the crow or raven represents the devil, blackness, and melancholy (von Franz, 1970). And the "biography that sounds like hunger" that the birds "speak" is Aaron's own, which, included much longing and pain over his gay lifestyle and approaching middle age.

Similarly, "Stalling Out," written just around the time of Aaron's last interview for this study, includes lines about death and the "midlife crisis" as well:

> WSLM plays salvation bluegrass
> and sells weedkiller. Cecil "Dude"
> Burton leads the Death Notices and
> Elzea Allbright comes in toward
> the end. The sumac lowers its
> heads and the crows sound like
> choir practice. Further on are
> storms, darkness, mountains--
> my windshield is cracked, engine
> lugs, I stall out at times
> by the side of the highway,
> foot jamming the accelerator,
> come on dammit one more time
> take off and race for me I'm only
> halfway and night is falling.

This piece was mentioned earlier in the section on Aaron's interview responses (see p. 189), where he said "And then [in] the very last poem that came out of [my] travel on spring break there's...there's that feeling of...of looking forward to one's ah...ah...*death*, but of it being at a point in a *process*." Such sentiments about death are typically translated into written form by creative writers (as in Aaron's frequent evocation of the crow image, which once again appears in this piece: "the crows sound like choir practice").

The last poetry that Aaron provided for analysis in the study, composed during the research period, was a collection of short pieces called "Sacred Blues" that again featured the motif of death. For example, one of the poems in "Sacred Blues" includes these lines:

> though it began
> very far off
> it draws near
> and brings with it

other rumors
of other deaths
like a chorus of frogs
or the singing
of branches in the wind

what can I do
to defeat the rumor?
the louder I
speak the more
my voice
joins the chorus

In this piece Aaron hears a rumor about death, which is joined by other rumors, and begins to sound "like a chorus of frogs or the singing of branches in the wind," both of which images connote transition to another state of existence or consciousness. For in mythic-archetypal symbolism, the frog is associated with creation and resurrection, not only because it is amphibious (representing the transition from earth to water), but also because of its cyclical periods of appearance and disappearance (Cirlot, 1962). Note, for instance, the frequent references to princes turning into frogs in fairy tales. And the wind, because it changes direction quickly, symbolizes transitoriness or change as well (Mathews, 1986). Moreover, Aaron found himself being drawn to join the chorus of frogs and wind singing through the branches, indicating a sense of compulsion to change himself (i. e., experience death, as discussed previously, in the sense of psycho-spiritual transformation).

This theme of death and transformation takes another form in three later untitled short poems, which appear in the following order in "Sacred Blues":

1

katydid
I swept out
of the corner
dead
but still green

the faithful
executioner
warms up
before striking

2

the break
lucky or not
changes us

afterward
broken
lucky or not

3

just for a moment
I felt the man
I will be

standing by my shoulder
forgiving all
remembering
so fiercely

Poem 1 deals with the inevitability of death (represented by the executioner's faithfulness); poem 2 with transformation (reflected in the phrase "the break changes us"), and poem 3 with a feeling of the new person Aaron saw himself becoming (revealed in "I felt the man I will be standing by my shoulder"). This new sense of self included a newfound ability to forgive, but still "remember so fiercely" former experiences, which perhaps related to his old identity as a "closet gay" who had not revealed his sexual orientation to the world.

So, viewed as a whole, Aaron's creative writings composed before and during the study possess the following dominant motifs: (1) death, (2) transition to another life or state of being/consciousness, or the second half of life, (3) the accessing of inner wisdom or unconscious contents to gain creative inspiration or psycho-spiritual fulfillment (individuation), (4) the wish to stay immersed in his own private physical/mental claustrum, so as to get more in touch with his anima or feminine side, (5) fear, guilt, and pain about his homosexuality, and (6) fear about coming out as a gay. These themes relate to each other in that, as mentioned, death is often a strong motif in the imagery and lives of introverts, who, if male, often seek solitude and contact with their traditionally feminine side to make up for a lack of emotional closeness with female figures earlier in life.

Amplification of imagery/symbols in logs.

The prevailing motifs of Aaron's creative writings (with some variations) also were present in the logs he wrote for this study. For example, Part I of his Period Log (see Appendix A for details) contained the following images and descriptive phrases concerning physical/psychic security and nurturance:

1. a nut building its meat & shell; fear of squirrels; solidity of the nut;
2. feel a smoke within me; embers glowing; a tightness in my chest.

In the text of his Period Log, Aaron wrote that the time in his life around the research period was like image cluster 1 above. And in Christian literature, the nut symbolizes humanity, with the green husk representing the flesh, the shell the bones, and the meat or kernel the soul (Mathews, 1986). Moreover, in other cross-cultural symbolism, nuts reflect the abundance of vegetative life that springs from the protecting and nurturing Mother Earth or Great Mother, who sustains all human and animal life (Neumann, 1970). So, Aaron's nut imagery has roots in numerous cultural symbols, and reflects a sense of the importance of the body, security, and nurturance to his life and psychic well-being.

This interpretation is supported by the expressions "fear of squirrels" and "solidity of the nut" in image cluster 1. Because these phrases imply Aaron's concern about external forces (squirrels) taking away or destroying his bodily or material integrity/security ("solidity of the nut"). Moreover, it is noteworthy that in ancient times, the squirrel was a symbol of Hermes (known as "The Thief" in Greek myth and seen as a messenger between earthly and spiritual realms). This connotation was due to the squirrel's ability to move quickly from earth to various levels of a tree (symbolic of divine essence and the home of numinous or spiritual powers [Mathews, 1986]). Based on this data, Aaron's nut-squirrel image cluster may be said to reflect his interest in both physical and psycho-spiritual safety or protection ("solidity of the nut"), and concern about delving too deeply into his unconscious to change himself (allowing the squirrel to take the nut). This imagery thus reinforces the above-mentioned reticent feelings Aaron showed about consistently doing the study's meditative procedures.

The second image cluster above, with its images of smoke and embers, may be said to represent more specifically Aaron's interest in the psycho-spiritual aspects of his life. For in cross-cultural myth and folklore, smoke symbolizes the connection between heaven and earth (spirit and matter) (Mathews, 1986), pointing out the path through fire, the agent of inner transformation, to salvation or spiritual insight (Cirlot, 1962). And embers can be seen to represent a midway point between fire, the transforming medium, and ashes (discussed above), which reflect the notions of death, purification through fire, and resurrection (Mathews, 1986). So, image cluster 2 above mirrored Aaron's more inward-directed concerns and issues about being midway between birth and death (embers) and the like. This introverted stance also was reflected in the phrase "a tightness in my chest," for the chest is the seat of the heart, which in mythic-archetypal terms symbolizes the "mystical Centre" (Cirlot, 1962) or bodily zone related to psycho-spiritual illumination. Aaron interpreted his feeling of tightness in the chest in connection with his smoke-ember imagery as follows: "too much smoke, or regret for something I do not have." And on the personal or outer level of Aaron's life, this latter phrase may be related to the lack of closeness he felt with his family. For he included the following comments in Part II of his Period Log (see Appendix A for details), written on the same date as Part I above: "My biological family--distance, difficulty, longing, doubt--especially Mom and Dave [Aaron's brother]." Also, on the psycho-spiritual level, both of these phrases reflected his inner conflict about excessive involvement in inner processes ("too much smoke") on one hand, and his longing for inner wholeness or psycho-spiritual insight ("regret for something I do not have") on the other.

Part II of Aaron's Period Log (see Appendix A) contained the following names and descriptive terms:

1. Rich R. & Lisa [Aaron's friends]; music; sense of family; Elijah, Lori, Alyx [Aaron's friends and their young daughter]; hope; closeness; next generation;
2. Ro [Aaron's female friend]; ups & downs; near but far;
3. my biological family--distance, difficulty; longing; doubt--especially Mom & Dave.

As mentioned in the Period Log instructions, the following topics were to be covered in this part of Log: (1) important relationships at the time of the study, that is, names of persons with whom significant experiences occurred, along with brief comments and descriptions, (2) activities that stood out during the period, and (3) physical aspects of participants' lives at the time, such as health and exercise. In view of this data and the entries above, Aaron's conscious attention around the research period was centered largely on family issues and relationships, and on the "sense of family" he felt for his friends and their baby. But the term "family" can be seen to have two meanings, that of the family of our day-to-day lives, and that of the family of humanity, which shares a common heritage of similar emotional experiences. And in the Jungian-archetypal view, the presence of either (or their combination) in mythic figures or creative images is said to arouse in us the awareness of an archetype. So, if the basic images associated with the family are studied closely, they may be seen as psychic residua of countless mythic-archetypal human experiences across time, depicting millions of individual events in the average, or a picture of the psychic life of the whole of humanity (Armens, 1966).

In Aaron's case, although he did not evoke concrete images related to the family per se in Part II of his Period Log (except perhaps for "music"), the descriptive terms above also have a universal quality that could be pointed out and discussed with him using the Jungian-archetypal method of active imagination mentioned earlier (i. e., fantasy entered into consciously to stimulate the unconscious into interaction with the ego, or center of consciousness [Singer, 1973]). In this way, imagery and descriptors that Aaron generated in other log entries, creative writings, and interview responses could be related to the individuals and associated terms above in the language arts classroom. And Aaron could become aware of the links between his imagery and its mythic-archetypal origins.

On the same day that Aaron wrote his Period Log entries, he also produced several images for his Twilight Imagery Log. As discussed in the case of Caroline above (see pp. 90-1), the imagery evoked for the Twilight Imagery Log tends to be richer and more abundant than that of the Period Log (which involves largely waking state images). Because during the Twilight Imagery Log's imaging procedure, participants enter the twilight or "depth level," where "deeper-than-conscious intuitions and images" arise (see the Twilight Imagery Log instructions in Appendix A). For Aaron, this imagery included the following (preceded by their mythic-archetypal meanings):

1. instinctual urges/stagnation of psycho-spiritual growth---demon gunslinger;
2. earthly/physical desires---something like a pineapple;
3. thought/imagination/psycho-spiritual life---bird's head, very streamlined;
4. private thoughts/non-communication---long white hallway;
5. persona/self-image---portraits of stiff 19th century types; paintings from Lucas Cranach book; portraits still, & of some grim types;
5. sexuality/progenitor of humankind---friendly, overenergetic dog.

Compared to the physically oriented nut-squirrel image cluster above from Aaron's Period Log, these images from his Twilight Imagery Log show more of an inward-directed orientation, thus extending his "smoke" and "embers" imagery from the former log. As in the case of Caroline (see pp. 90-1), this change from externally oriented motifs in the Period Log to more introverted themes in the Twilight Imagery Log reflects the nature of the two logs. For the Period Log generally expresses more about one's outer affairs, and the Twilight Imagery Log accesses the "depth level" (Progoff, 1976), or deeper-than-conscious feelings and impulses. With this in mind, let us discuss the meanings of the above images and relate them to Aaron's Period Log images to illustrate how the former had stronger connections with his inner life than did the latter.

In terms of cross-cultural or mythic-archetypal symbolism, the first image above, "the demon gunslinger," as well as images 2 (pineapple) and 5 (dog) all relate to sensuality, instinctual drives, and the like. For devils or demons symbolize the instincts and desire in its passionate forms, as well as magic, chaos, and perversion (Cirlot, 1962). Similarly, fruit like the pineapple represents earthly or sensual desires (Cirlot, 1962), and the dog often is linked with sexuality, symbolizing the ancestor and progenitor of humanity in many cultures, due to its sexual prowess (Mathews, 1986). In contrast, Aaron's bird's head image reflects the idea of psycho-spirituality, because as mentioned, birds, like angels, generally symbolize thought, imagination, and the swiftness of psycho-spiritual processes, implying height and thus loftiness of spirit (Cirlot, 1962). And the "long white hallway" and portrait images relate more to Aaron's personal affairs and thoughts (hallway) and self-image, persona, or way of acting in the world (portraits). For as mentioned, enclosed areas, such as rooms, chambers, or hallways symbolize individuality or private thoughts; and those that lack windows or are completely closed (Aaron made no mention of doors or windows being present in the hall) may reflect the notion of non-communication as well (Cirlot, 1962).

The meaning of such claustral imagery was discussed above (see p. 197). In Jungian archetypal terms it refers to a safe space to which one may retreat from the world and in which creativity can blossom. The presense of claustral images suggests the introvert's need for a sense of safety, which is satisfied by substituting a physical locale for an absent nurturing figure (Douglas, 1993). And as already noted, these meanings apply to Aaron, because he seemed to be an introvert, spending a lot of time in the safe haven of his country home. Moreover, as he mentioned in Part II of his Period Log (discussed above on p. 207), his "biological family," evoked feelings of "distance, difficulty; longing; doubt," indicating the absence of loving, supportive figures in his life, or at least problems with those who ostensibly fill those roles.

In light of the above analysis, Aaron's Twilight Imagery Log images may be said to transcend the bodily oriented Period Log imagery of the nut, and to extend his "smoke" and "embers" images. Because the former combine the elements of inner development (bird's head), private thoughts/introverted or inward-directed processes (long white hallway), sensual or physical matters (demon, dog, etc.), and external self-image (portraits). Regarding the portraits, it is noteworthy that Aaron described them as "stiff" and "grim," which reflected his own view of himself as living with a sense of duty or grim determination to fulfill family expectations. As he stated in Part II of his Twilight Imagery Log (see Appendix A):

> Connections hard to see between imagery above & events of my life. Only link I see is sense I always carry with me of generational pressure: must do well to appease ancestors.
> Yappy dog is imp in me that breaks free of this pressure to have fun.

So, through Aaron's twilight imagery, his unconscious was reflecting the feeling that his persona was serious and task-oriented (which I noted in my interview sessions with him), but that he possessed another side that wished to express sensuality. Moreover, because of the closed nature of his hallway image (reflecting introversion and inadequate or non-existent communications) he seemed to feel that such expression was somehow being inhibited.

And in terms of quantity, the images from Aaron's Twilight Imagery Log were more abundant (8 items) than were those from his Period Log (3 items), indicating that in his case the twilight imaging procedure used to write the Twilight Imagery Log functioned according to design. That is, Aaron's increased imagery in connection with the Twilight Imagery Log fulfilled Progoff's (1980) claims about the practice:

> The experience of twilighting [the imaging procedure connected with the Twilight Imagery Log] which follows the writing of the Period Log can be considerably fuller, freer in its flow, and longer in duration than the imagery experience which preceded it [the more consciously oriented imaging process connected with the Period Log] (p. 81).

This result also supports the assertions by Green & Green (1986) and others discussed above (pp.6-7), that increased access to mythic-archetypal and other types of unconscious imagery and feelings characterizes depth-level twilight imaging techniques in general.

In the Jungian-archetypal view, dreams are especially rich for revealing unconscious contents. Thus, for the purposes of this study, it was fortunate that four days after Aaron wrote his Period and Twilight Imagery Logs, he recorded a dream in his first Daily Log entry:

> Returning to [college] to take one class. Trying to convince myself & Bob [a friend] (with whom I was talking) that it wouldn't be so bad. Then I found myself walking down a hallway, guys coming out of doors along it & greeting me as they passed--realized I had also been forced to return to the dorm & thought maybe I couldn't deal with it. My room a cold, clinical, tile-lined bathroom--too small for all my stuff. Then suddenly back in the

> union building, in a small room with shelves & piles of books. Found an old yellow-backed biography of Junior Wells [a blues musician]. Very excited--the photo of him revealed that either an imposter was at that time passing himself off as Junior W., or his appearance had vastly changed during that period of his life. In either case, a great find.

This dream contained images and ideas that expanded on the general motifs in Aaron's log entries discussed earlier. More specifically, the theme of returning to school relates to the comment above from Part II of Aaron's Twilight Imagery Log: "sense I always carry with me of generational pressure: must do well to appease ancestors." And the images of (1) talking with his friend to convince himself that "it wouldn't be so bad," (2) being "forced to return to the dorm," and (3) "my room a cold, clinical, tile-lined bathroom" all reinforced the feelings of pressure, duty, and austerity in his life. Also, the image of finding "an old yellow-backed biography of Junior Wells," a blues musician, may be related to Aaron's Twilight Imagery Log image of a "friendly, overenergetic dog." Because both blues music (a form characterized by intense rhythms and sexually explicit lyrics) and the symbol of the dog (discussed above on p. 209) may be related to the outward expression of sensuality. Moreover, the yellow color of the biography was associated with Aaron's feminine/ intuitive nature. For in much cross-cultural symbolism, yellow, the color of the sun, which brings light from darkness, represents intuition (Cirlot, 1962).

So, through this dream, Aaron's unconscious was symbolically compensating for an overemphasis on the duty-oriented aspects of his life and demeanor (represented by the return to school and the cold, clinical dorm room) with a reference to the intuitive and sensual-erotic aspects of his psyche (the "yellow-backed biography of Junior Wells"). The notion that the image of the Junior Wells biography had such a compensatory effect was reinforced by Aaron's final comment above, "In either case, a great find," which reflected his sense of satisfaction in experiencing it. However, it also is noteworthy that he felt the the Wells picture either showed an imposter, or that Wells' appearance had changed during that period of his life. This comment reflected Aaron's ongoing ambivalence about his own identity as a musician (he played blues and jazz clarinet in a local band) and creative writer, and his sexual and occupational identities as well. For, in the Jungian-archetypal view, all dream figures and images reflect aspects of the dreamer's own nature (Jung, 1967b). And further, Aaron went on in later Daily Log entries (analyzed below) and in the interview responses above to present an uneasy sense of his gayness, which he had not revealed to his family at the time of the study, and of himself as a counselor and person entering midlife.

This ambivalent tone was again reflected in the following comments, which Aaron wrote on the same day that the above dream was recorded:

> 1. [Gave] Yusef [a friend] a copy of Sacred Blues [the collection of poems discussed above, on which Aaron worked before and during the present study] to get his help. Very mixed feelings about the project--though it was created via a sort of diary process, there is much fiction in it.
>
> 2. [At] Talbot Street [a gay bar] I had [the] common feeling of my difference from other gays (as I perceive myself)--tension, frustration, despair. Think the feeling is sometimes stimulated by my desire to close the gap, be understood--I then instantly create in my mind the standard list of things that set me hopelessly apart.
>
> 3.I'm unsure of myself [as a counselor] & must give everything in order to be of some use to my client.

Here, in a single Daily Log entry, Aaron expressed doubts about his identity as a writer (comment 1), gay male (comment 2), and counselor (comment 3); and these statements immediately followed his description of the dream about going back to school and the biography of the blues musician. So, in line with the Jungian-archetypal view, this dream's symbolism can be seen as an attempt by Aaron's unconscious to compensate for conscious feelings of insecurity and ambivalence about aspects of his psychic makeup that he was experiencing at the time.

Interestingly, a few paragraphs down from comment 3, Aaron wrote about his interest in myth and prehistoric cave art during the period of the study. This relates directly to the above-mentioned cave imagery from his interview responses (which as mentioned, also can be seen as an attempt at compensation on the part of Aaron's unconscious):

> I'm reading a lot lately. The last couple of days it's mainly been Yves Bonnefoy's [1992] 'Greek and Egyptian Mythologies.' Tonight finished the essay on 'Prehistoric Religions.' Had a sense of the immensity of time human beings lived & created culture before the beginnings of what we know of civilizations that built temples, made pottery, or left artifacts. In what way does the person who walked a mile into the cave to leave symbols painted on the walls resemble me? But maybe it's the difference that is important. It's the effort to make a leap of the imagination to understand these people that makes them fascinating.

Aaron's interest in prehistoric cave art and religion parallels the above-mentioned cave imagery that he evoked while doing this study's meditation practice. And both of these phenomena may be related in turn to mythic-archetypal potentials in Aaron derived from Paleolithic and Neolithic humanity's experience of caves as places of psycho-spiritual refuge. To quote Bodkin (1974 [1934]) again, it may be that the strong association of caves "with the mysterious archaic depths of the mind, which poets have felt who never knew of these [prehistoric] cavern sanctuaries, is influenced or determined by traces transmitted from the remote experiences of which these caverns give evidence" (p. 129). And, as mentioned, this view is supported McCully (1987), who has noted powerful links between imagery from prehistoric cave art and unconscious processes, suggesting that the cave symbolizes a descent into the deeper recesses of the psyche, which Aaron seems to have experienced before and during participation in this study (see pp. 184-5).

Further remarks from Aaron's Daily Logs also concerned the importance of mythic-archetypal ideas and images and earlier cultures and times, or the symbolic life (Adler, 1966), to his creative process and sense of self. For instance, in entries made during the three weeks after the comments above were written, Aaron said:

> 1. I remember a discussion of a novel she [a friend of Aaron's] is reading that is based on Trojan War tales (led to a discussion of Greek pre-history & the change from feminine to masculine religion).
>
> 2. On the way back [from visiting grandmother] I drove only on roads I knew well & experienced again that feeling of moving through a mythic landscape, rich in personal memories & in the history of my family & community.
>
> 3. Birds represent for me an incredible concentration of energy & a connection with the world of dream, myth, sources. They are source-erers.
>
> 4. In the last few days I read Ecstasies by Carlo Ginzberg [1991]. He says the shamanic meaning of the 12 days of Christmas is the opening of the world of the dead, with processions, battles against evil forces for fertility & prosperity, and a deepening of contact between the daylight & the dark worlds, all under the rule of a goddess or trio of goddesses. This book has given me some clues about how to re-write 'About to Sit Down' [a poem analyzed above]--hope that I can carry them out.

These remarks reflect Aaron's ongoing interest in feminine consciousness (see pp. 12-4) or his feminine side as a basis for his personal mythology (Feinstein & Krippner, 1988), creativity in writing, and guidance in life. More specifically, quote 1 relates to Aaron's reading of Sumerian literature during the study, which as mentioned, contained a lot of imagery and symbolism involving the goddess Inanna and other matriarchal archetypal figures. For "the change from feminine to masculine religion" that Aaron mentioned in this quote concerns the period around the time of Sumeria and the late Neolithic when feminine goddesses like Inanna were replaced by masculine gods, rituals, and doctrines that transformed culture in the Near Eastern-European culture zone and laid the foundations for modern male-dominated civilization.

Also, quotes 2, 3, and 4 involve feminine/matriarchal ideas and feelings as well. Specifically, quote 2 refers to Aaron's visit to see his grandmother (the family matriarch), and his later "feeling of moving through a mythic landscape, rich in personal memories & in the history of my family & community." And this may be seen as a case of accessing feminine energy to get in touch with the mythic-archetypal bases of his life and creative process, that is, the symbolic life (Adler, 1966). Moreover, quote 3 refers directly to birds in relation to "an incredible concentration of energy & a connection with the world of dream, myth, sources," which corresponds with the bird symbolism from Aaron's

Twilight Imagery Log analyzed earlier. Aaron coined the term "source-erers" to refer to the role of birds in his inner life, implying their mythic-archetypal relations with magico-spiritual experiences of the matriarchal/feminine source of creativity discussed by Neumann (1970), McCully (1987), and others.

And finally, in another reference to the influence of feminine consciousness on his creative/inner life, Aaron wrote that the shamanic or ancient matriarchal meaning of the twelve days of Christmas was "the opening of the world of the dead, with processions, battles against evil forces for fertility & prosperity, and a deepening of contact between the daylight & the dark worlds, all under the rule of a goddess or trio of goddesses." Here he referred to the esoteric meaning of the Christian custom of celebrating Christ's birth for twelve days, which in turn stems from the time when goddess cults of the Great Mother (Neumann, 1970) still flourished in Europe and the Near East. Regarding this Mediterranean-Near Eastern matriarchal period, some researchers claim the existence of a Stone Age monotheism with the goddess of fertility as the only object of worship. Often the mother goddess was an earth deity, from whom all living things sprung. The Great Mother goddess of the Mediterranean area, Cybele, influenced the concept of other matriarchal goddesses of the Mediterranean-Near East region--Ishtar (the Babylonian name for Inanna discussed above), Aphrodite, and so on--so that these various goddesses strongly resemble each other (Leach & Fried, 1984).

In view of this data, it is interesting to note Aaron's immersion in his feminine side as manifested in his (1) reading of Sumerian literature and about prehistoric religions in Bonnefoy's (1992) "Greek and Egyptian Mythologies," (2) "discussion of Greek pre-history and the change from feminine to masculine religion" with his female friend, (3) fascination with the matriarchal origins of his own family (visiting his grandmother and seeing the surrounding area as a "a mythic landscape, rich in personal memories & in the history of my family & community"), (4) concept of birds as "an incredible concentration of energy and a connection with the world of dream, myth, sources," and (5) mention of the shamanic or magico-religious meaning of the 12 days of Christmas as "the opening of the world of the dead," with its attendant rituals, "and a deepening of contact between the daylight & the dark worlds, all under the rule of a goddess or trio of goddesses."

Aaron's interest in feminine/matriarchal cultures and spirituality, and in the feminine origins of his own family, culture, and community supports findings consistently reported in empirical studies, namely, that male respondents who show high scores on creativity tests also manifest traditionally feminine traits (Storr, 1993a). For example, MacKinnon (1962) says the following about creativity in men: "The evidence is clear. The more creative a [man] is the more he reveals an openness to his own feelings and emotions, a sensitive intellect, understanding self-awareness, [and] wide-ranging interests" (p. 488), including many that in the West are thought of as traditionally feminine. In the realm of sexual identity and interests, such men seem to give more expression to their feminine side than do those who are less creative (MacKinnon (1962). So, through his ongoing fascination with the feminine, Aaron reflected both the Jungian-archetypal principle of creativity as expressing the energies of the opposite within (in the case of males, the anima), as well as the findings of quantitatively based creativity research.

In light of the discussion above, the general motifs expressed in Aaron's logs may be summarized as follows: (1) the importance of the body and physical security, (2) interest in psycho-spiritual safety or protection, (3) concern about delving too deeply into his unconscious to change himself, (4) concern about entering midlife, (5) an introverted need for a sense of safety or a safe haven, (6) duty or grim determination to fulfill his family's expectations, (7) an uneasy sense of his own gayness, (8) descent into the deeper recesses of the psyche, (9) the importance of mythic-archetypal ideas and images and earlier (matriarchal) cultures and times, and (10) an interest in feminine consciousness.

Summary of Aaron's interview responses/writings in terms of his personal mythology.

As discussed previously, the key elements of one's personal mythology include one's (1) major life concerns, (2) primary sources of satisfaction, (3) understanding of one's position in society---its limitations, privileges, and responsibilities, and (4) views on nonhuman authority as an explanation of human destiny. Examining how a person relates to and expresses these issues in family and social interactions, creative writing, and the like can offer insights into how he or she lives out a personal mythology and sees it change from birth to maturity (Feinstein & Krippner, 1988).

In Aaron's case, the personal myth of the Great Mother (Neumann, 1970) or archetypal feminine seemed to be a major influence in his psycho-physical life with respect to the elements above. This mythic-archetypal potential derives from the earliest period of human consciousness, and as mentioned, was expressed graphically in Paleolithic and Neolithic cave art. In those days, artists (apparently men, based on evidence in parietal art from Europe and the Near East [McCully, 1972; 1976; 1984; 1986; 1987]) sought the claustrum or safe haven of the cave as a place of psycho-spiritual refuge to comprehend the maternal-feminine power structure that dominated early hunter-gatherer and agricultural societies. And this was a natural tendency, given the feminine-protective quality of caves: "the cave is a maternal, matriarchal aspect of the world. It is nocturnal; night reigns in it. It is not by chance that three world-renowned crypts harbor a black Madonna" (Gebser, 1992, p. 62). Thus, every human being yearns intuitively for the security of the protective cave, which yearning is a primal archetypal urge related to the cave's maternal aspect. And so it is understandable that prehistoric artists sought out caves to explore their psycho-spiritual life. These people went to great lengths to paint and sculpt elaborate depictions of animals, fertility goddesses, and other phenomena so as to gain inner solace and insights into their masculinity in relation to the prevailing matriarchy of the time.

And since Aaron was fascinated with that period, the mythic-archetypal influence of the Great Mother may be related to the cave and feminine imagery from his meditative/ twilight-state experiences and creative writings. As McCully (1976) states, a major psychological concern of Paleolithic and Neolithic men was sorting and separating male and female qualities. This may have been because prehistoric males shared the task of defining themselves as distinct from female deities who held psycho-spiritual power. And similarly, through his study of prehistoric art and religions and ancient Sumerian goddess myths, frequent use of traditionally feminine images in creative works, and evocation of cave imagery during meditation, Aaron was examining his psycho-spiritual and sexual identity in a way like that of prehistoric men. For, although the psychology of these early males was unique to their period, a recognition of mythic-archetypal motifs in their art shows links between them and modern men (McCully, 1976).

And based on the following Daily Log excerpt (quoted earlier on p. 212), Aaron's fascination with prehistoric cave art and religion seemed to derive from a deep inner resemblance that he sensed between ancient men and himself:

> In what way does the person who walked a mile into the cave to leave symbols painted on the walls resemble me? But maybe it's the difference that is important. It's the effort to make a leap of the imagination to understand these people that makes them fascinating.

According to McCully (1976), in defining themselves psychologically in relation to the power of the dominant matriarchal cults of Paleolithic and Neolithic times, the men of those cultures pushed human consciousness forward into greater self-awareness. A prehistoric male could comprehend the meaning of art in the far reaches of a cave sanctuary when he had reached a state that was psychologically similar to that of the artist. And statistical analyses of art from that time indicate that men worked and reworked motifs that distinguish between masculine and feminine psycho-spiritual symbols. This was a preoccupying theme, especially in Paleolithic art, perhaps reflecting the need of males to form a distinct definition of themselves apart from the dominant female cult leadership (McCully, 1976).

The fertility goddess, or mythic-archetypal figure of the Great Mother did not exist to be loved, but to be placated, for she had the power to reproduce the human species (which seemed to be in constant danger of extinction). Something inherent in her power ensured survival, an issue foremost in the minds of our ancestors, who had an average lifespan of 26 years. Similarly, for Aaron, the powerful influence of the Great Mother, reflected in his traditionally feminine tendencies and traits, needed to be addressed. And as mentioned, he did so by exploring (1) matriarchal Sumerian and prehistoric religions and mythology like the Inanna myth, (2) Greek pre-history and the change from feminine to masculine religion in prehistoric Western culture with a female friend, (3) the matriarchal origins of his own family by visiting his grandmother and seeing the surrounding countryside as a "a mythic landscape," containing personal memories and the history of his family and community, and (4) the magico-religious meaning of the 12 days of Christmas as "the opening of the world of the dead," and a deepening of links between the realms of darkness and light, all under the rule of a goddess or group of goddesses."

Regarding the Innana-Ishtar cults of Sumeria, Assyria, and Babylon, where the archetypal figure of the Great Mother was addressed through ritual sacrifice, McCully (1976) says that they were extensions of earlier Paleolithic and Neolithic goddess religions. As Ishtar or Inanna, the Great Goddess' roots extend from the Neolithic through the beginnings of our own tradition in Sumeria and Assyria. So, Aaron's fascination with Sumerian goddess literature related to his other interests and experiences both before and during this study, namely, cave imagery and prehistoric matriarchal religions and art, and to the long-standing need of men to understand the power of feminine consciousness/ energy in relation to their own. Moreover, through the feminine imagery in his creative writings, and the meditative cave imagery he evoked during the study, he experienced a flow of thoughts, feelings, and images that he later used in his daily life and creative work:

> The meditation was really good for me. I don't know if it was really helping my writing, it was helping sort of in general, because I was doing that [i.e., the meditation practice] almost daily. And it was starting to work really well. The chatter in my head had slowed down, and I had this *place* I was getting to as though my mind was sort of [a] large *cave-like* thing. And I was in the center of it and towards the back, and I could locate myself in *there* and then I could kind of look out and see sort of *floating* through the cave, my thoughts and things like that. But I really felt firmly located at this one spot that was where the thoughts were kind of around me or moving through the cave, but was not exactly where *I* was (response to Question 1 of the Mid- and Post-Study Questions quoted earlier).

According to Gebser (1992), such experiences satisfy a basic human urge, namely, the need for sheltered maternal security. Hence, fascination with the cave as a place of exploration and mythic-archetypal imagery is understandable in our world, where so little security is offered to the individual. Because there are few who feel secure in themselves, most search for it elsewhere, and the cave provides an excellent psycho-spiritual refuge.

For Aaron, the evocation of cave imagery while meditating seemed to be comforting at first, but ultimately proved fearful. Because as mentioned, he stopped doing the study's meditation practice several weeks into the research period. And this may have been due to the fact that entering his imaginal cave during meditation evoked other, more troublesome imagery, thoughts, and feelings with which he was unwilling to deal. Through his interest in and experiences with traditionally feminine and cave-related imagery, literature, and art, and through the feminine motifs in his creative writing, Aaron enhanced his self-understanding (which, during the research period, involved his homosexuality to a great extent). And in this way he imaginally relived the experiences of prehistoric men, who defined themselves and gained a distinct identity from women by entering caves and expressing themselves through art.

McCully (1976) elaborates on prehistoric males' self-definition through creative expression and psycho-spiritual exploration as follows. "[Prehistoric] men lived in the uncertainty of the psychological underdog. This condition (as with black [and gay] men today) may have led them to move into a search for a wider range of awareness and definition about themselves" (p. 535). Theirs was a time of male liberation, with immense energy going into men's search for self-definition and independent authority. The modern feminist and gay liberation movements show how powerful and energy-gathering such efforts can be, in the present case, based more specifically in role and economic equality than in psycho-spirituality and the arts. For early men, art was a powerful reflection of their attempt to differentiate themselves, which has lasted for all of human history. The importance of this project accounts for the value prehistoric artists placed on expressing themselves (McCully, 1976). And similarly, with Aaron, the need to find out more about his feminine side manifested in the above-mentioned experiences and interests, which reflect a general trend in our culture toward seeking a clearer definition of gayness and its role in individual and societal life.

This process involves gay males like Aaron examining the traditionally feminine role expectations and persona projected onto them by the heterosexual community. For, when gays acknowledge their sexuality, a heterosexual value system accounts for this anomaly by identifying male homosexuality with inferiority and femininity. So, if gay men wish to transcend their socially induced persona, they need to affirm their identities both inwardly and outwardly. And the creation of an appropriate persona, one reflecting the inner life without concealing it, and protecting while being flexible and resilient, is a central task of gay men in our society. Moreover, it is a task intimately related to what it means to be linked with the feminine in Western culture (Hopcke, 1989). Thus, in developing a personal mythology, Aaron would be wise to combine both feminine and masculine myths in a unifying or androgynous personal mythology, so that the one-sidedness of the traditionally feminine, culturally imposed persona of gay males (with which he seemed concerned at the time of the study) could be balanced, and a greater sense of wholeness and creative freedom attained.

To accomplish such integration, gay men can include myths of the Androgyne into their personal mythologies. For inner wholeness and depth are not exclusive heterosexuals, but every bit as available to gays. "Perhaps this intuition of gay wholeness, supported by gay liberation's removal of conventional masks and its confrontation of external and internalized homophobia, has led the image [or myth] of the Androgyne to assume [a] prominent place in postliberation culture" (Hopcke, 1989, p. 173). In this regard, recall Jung's view discussed earlier, that homosexuality may be the result not simply of feminine identification but rather of an incomplete detachment from the archetype of the Hermaphrodite, which counters any identification gay males might have with being sexually one-sided. However, it has remained to gays to develop this intuition and incorporate it into their personal mythologies. In Aaron's case, such "gay wholeness" could be promoted through the use of Jungian-archetypal and meditative methods like those of this study, to enhance his growth toward the holistic personal myth of the Androgyne.

According to Hopcke (1989), there is already a strong trend among gay men to recover myths and images of the Androgyne in their collective and individual lives. For example, long-standing traditions of androgyny that have been historically and archetypally enacted by homosexual men, like the *berdache* customs of the Native Americans, are attracting gays' attention. The term 'berdache,' a French word for homosexual males, was used by early French explorers to describe a figure who played a role unknown or suppressed in Western culture: that of a male who dressed as a woman, performed many social tasks traditionally ascribed to women, and often had a position of importance in tribal society. The response of European Christians to these figures was one of shock and revulsion, which fueled their desire to wipe out such an "abomination." So, the tradition of the Native American androgyne has been all but purged from the consciousness of Westerners. However, some gay and lesbian anthropologists have been piecing together tribal traditions surrounding the berdache (Hopcke, 1989).

For instance, Williams (1986) provides a description of the berdache's role in Native American culture that offers Jungian-archetypal psychologists and educators a number of valuable parallels to their own conception of the mythic-archetypal Androgyne and its psycho-spiritual function and symbolism (Hopcke, 1989). Perhaps the greatest insight of Williams and others concerning the berdache is that Native Americans seem not to share Western views about two sets of sex roles. For in native societies, the berdache clearly forms a third sex role, sometimes termed "mixed gender," which is distinct from what is considered masculine or feminine. The berdaches are not viewed as ersatz women, as gay men often are in the West, but live out an identification with the Androgyne, which in traditional societies is both supported and valued (Hopcke, 1986). The role of berdaches in Native American cultures is largely psycho-spiritual---they are seen as acquiring their status from a tribe's supreme deity (Williams, 1986). These groups view the berdache as expressing the divinely inspired character of the man-woman who is simply "made that way." And according to Hopcke (1989), these Native American androgynes perform the function of the tribe's collective Self, serving as spiritual leaders and tribal shamans. Because of their ties with the divine, berdaches are respected, and often accrue wealth, prestige, and power.

In light of this data, myths of the berdache can serve as a balancing influence in the strongly feminine personal mythology of a gay male like Aaron, who, as mentioned, was seeking anima-related information and experience around the time of the study. The powerful images and myths surrounding the berdache can be inspirational for such men in their quest to integrate both the female *and* male elements of their personalities. Because the berdache tradition offers a constructive alternative to the oppressive, rigid, and inherently conflictual Western cultural conceptions of man and woman, which exclude gay experience, especially gay men's simultaneous feelings of both femininity and masculinity (Hopcke, 1989).

The berdache gives social and psychological form to a basic mythic-archetypal gay experience, that of bringing the opposites of male and female together by living out a link to one's gayness as a psycho-spiritual reality through work in areas traditionally defined as feminine, ritual celebration, and the like (Hopcke, 1989). So, integrating the myth of the berdache, and its links with cross-cultural patterns of homosexuality and the archetype of the Self into a personal mythology could give Aaron a viable alternative to the dominant Western conception of gayness as feminine and abnormal. For in the Jungian-archetypal view, the myth of the Androgyne reflected in the Native American berdache has archetypal roots in the deeper strata of human consciousness, and Jungian-archetypal ideas on the nature and role of the Hermaphrodite can be helpful to gay males' understanding of these figures: their sacred quality, value to society and the family, shamanic power, and ability to reconcile inner opposites. This motif of androgyny is an archetypal pattern that, along with feminine and masculine myths, appears in modern gay men like Aaron, and needs to be recognized as such. Because gays live in a culture that denies the feminine and may, like heterosexuals, benefit from a more holistic, integrated experience of both masculinity *and* femininity (Hopcke, 1989).

In education and psychology, and in society at large, where intellectualism and abstraction rule the day, it is gay men and women themselves who must recover the value of androgyny, both through symbolic integration into their personal mythologies, and through experience. In this process, the myths and images surrounding the berdache can be useful in forming an integrated Self, a fact that gay men have recognized and are working to accept (Hopcke, 1989). Perhaps teachers, who are becoming increasingly aware of the importance of mythic-archetypal motifs and symbols to the students' lives (see, e. g., Gersie & King, 1990; Sardello, 1985; Saul, 1990) can be helped to see the importance of the Androgyne in the experience of gays they know. In the Aaron's case, both his own self development and creativity, as well as those of his counseling clients, could be enhanced by this process.

Creative Writing Techniques/Abilities and Experiences during the Study regarding these Factors

This section deals with Aaron's interview responses on (1) his writing methods and abilities at the start of the study, and (2) experiences he had during the study related to these factors, beyond the symbolic-metaphoric comments on imagery and symbol use above.

In his first interview, in response to the question on present use of imagery and symbolism in writing (see Question 1, under Pre-Study Questions), Aaron said the following:

> Let me just talk [about] the process by which images come. For me, things have to kind of flow to the surface. And sometimes it'll be in the form of spontaneous speech. When I'm alone in particular sometimes I'll want to speak. And sometimes I'll do just expressions of anger, or despair, or loneliness, or whatever mood I'm in at that moment when I'm experiencing an intense emotion.. But sometimes just in a fairly calm state I'll blurt out a combination of words. And there's an internal process that resembles that, and when I'm in a period of time when I'm writing a lot, what I try to do is get in a mental state that accesses that, so that stuff will just float up. And I can think of two main ways that that stuff comes to me. One is that sometimes it *is* very much a *visual* image, something I see in my mind very clearly, that I may have seen on a walk recently, or that I remember from some place or that I *imagine*...it's a very strong visual image. And then I attempt to incorporate it or describe it. And then, a lot of times, and maybe more commonly, it's in the form of speech going on in my head, and what I'd want to get to is the speech that's not necessarily my voice, or what I feel like I'm making up, but that has this *feeling* when it happens of spontaneity. And I use that as a kernel of writing, 'cause usually it's very brief or it's maybe a couple of words. And then it goes into a process of writing.

These remarks relate to Moffett's (1988) notion of *inner speech*, discussed above (see pp. 51-2). According to Moffett, inner speech is more verbally distilled than is the generalized stream of consciousness, and serves more directly than the latter as the "wellspring of writing." Also, inner speech coalesces the stream of normal waking consciousness with a confluence of streams arising from sensory input, memory, and affective, intuitive, and logical reflection. Moffett (1988) sees original writing as revised inner speech, as a transformation of thought forms flowing from the unconscious to the level of inner speech.

And these ideas strongly resemble Aaron's description of his creative writing process, where inner images, ideas, and "more commonly, speech going on in [his] head, just float up" to to be used as "kernels of writing." Also, Aaron's comment, "What I'd want to get to is the speech that's not necessarily my voice, or what I feel like I'm making up, but that has this *feeling* when it happens of spontaneity," reflects the socio-semiotic concept of voice. Because here Aaron wished to transcend his own socially derived "voice" or "what [he] felt like [he] was making up," to enter a more spontaneous, transpersonal state beyond normal ego boundaries, where he could access unconscious contents and make use of them in creative expression (Adler, 1961).

As mentioned, socio-semiotic views on voice, or "what students achieve when they name their world as they see it" (Harste, 1989, p. vii) (in Aaron's words, "what I felt like I was making up") stress conscious signification of external objects and events, critical thinking, collaboration, and connection-making. But this notion of voice avoids affect and innately derived processes and abilities, thus ignoring vital areas of students' inner experience and creative potential. Aaron saw the limitations of such a one-sided view of voice, desiring instead an authentic encounter with inner processes to spark creativity in writing. His approach is more in line with Stewart's (1992) concept of authentic voice, also discussed above (see pp. 23-4), which stresses the value of inward-directed processes and experiences in creative writing. Stewart (1992) states that social semioticians argue that richness and depth of experience are found in one's sense of community. But this view ignores the full range of human life and personality, which in the present study involves the entire spectrum of development (Wilber, 1986) discussed above, including mythic-archetypal and other states beyond normal waking consciousness (see p. 63).

Similarly, McCully (1987) asserts that one cannot gain from group interaction what one has not discovered for oneself, and often, the group experience gives little more than temporary relief from inner problems. For both men and women, what counts more for personal growth and creative expression is the connection between their conscious ego functions and the power of "relevant archetypes" (McCully, 1987). So, language educators need to address other aspects of students' experience besides cognitive skills and social interaction, such as feelings, intuition, and encounters with archetypal material, so that these inner factors may be explored and expressed through writing. Aaron seems to have begun this process through his spontaneous outer and inner speech techniques and his tentative ventures into the archetypal-symbolic life.

Some of Aaron's other pre-study comments about his use of imagery and symbols in writing warrant analysis as well. For instance, during his first interview, in response to Question 3 of the Pre-study Questions he said:

> One thing about my imagery, the two things I've heard most commonly when people hear or read my work is that there are little *stories* embedded in it that talk about it. Especially some of the stuff I used to write, I think actually had more of a narrative flavor for some people. They would talk about, 'Gee, those are funny, those are like real tiny little stories.' And the other thing is that people talk about how great the *visuals* are, like they *see* things so clearly in my work.

Aaron went on to say that he did not think these observations were necessarily true, admitting that he "played around a little bit with being a narrative writer" but that he resisted the "school of narrative poetry" that has evolved in recent years. Instead, he "wanted to have a different concept--*certainly* not a standard sense of narrative--things that have structure, things that have plot---[but something] that's different than a narrative, 'a sentence first, a sentence second, a sentence third' kind of structuring.'" Aaron added, however, that "there are things that are in the back of [his] mind or things that *happen* in [his] poems, but they're not really *stories* as narratives."

And regarding visual imagery in his poems, Aaron commented as follows (again in response to Question 3 of the Pre-study Questions):

> I think there *is* a lot of very strong visual imagery in some of my writing, but I'm more aware as I write it of including other senses---touch, hearing, taste, and smell. And there's no doubt that there is a lot of visual stuff, but I think the reason why people *see* things so clearly is that there's other sensory input in there that they don't realize as much, that help[s]. You know, because we remember through images and visualizing things so much. And I think having the other sensory stuff there just really supports being able to visualize things more clearly.

Thus, he expressed a theory involving multimodal sensory stimulation as a way to enhance experience and memory of visual imagery in creative writing.

And in his mid-study interview, Aaron said more about his writing process, discussing his writer's block around the start of the study (see Question 1 of the Mid- and Post-Study Questions):

> I began this project at a point where I was kind of stuck with my writing. And basically I stayed stuck through the period; I hadn't really been writing a lot of poems. I did have this *brief* burst of activity just before Christmas [about ten weeks into the research period] and wrote a few poems or worked up newer versions of some older material that was sitting in one of my journals, and then one new one that came to me. But what I *did* notice is that up until just a few days before Christmas, I was keeping up with the journal on a fairly regular basis. And what surprised me about that is that

> any time in the past [when] I've tried to keep a journal, basically it's [been] one entry maybe followed up by an entry a week later. And so this [the study's Daily Log procedure] was kind of easier [to do on a regular basis], having some of the structure on it. And it was also interesting to me how much of what I was writing about in the journal, or what kept coming up there for a while was how I think of what a poem is, or how I conceptualize that. And so, I think part of my stuckness is that I'm at one of those points where I'm sort of reconsidering a lot of the basics of what I do when I write. And then, over the holidays my meditation practice and the journal writing just went phhht!

These comments reflected the inner-directedness that Aaron experienced around the research period. For instance, he said, "I'm at one of those points where I'm sort of reconsidering a lot of the basics of what I do when I write." This parallels his inner-directed orientation and experiences discussed earlier in the Jungian-archetypal analysis of his images and symbols (see pp. 191-3). Also, remarks like "And then, over the holidays my meditation practice and journal writing just went phht!" relate to his above-mentioned ambivalent feelings during the period about encountering unconscious material.

Other of Aaron's responses during his mid-study interview concerned the fact that for him, the research period was one of introspection and self-analysis. For instance, he said that reading a book by the avante garde jazz musician Anthony Braxton (1988) was helpful to his creative process (see Question 1 of the Mid- and Post-Study Questions):

> I read a book [during the research period] that had a *big* effect on me It was a book of interviews and a description of the tour [Braxton] did through England. It was really helping me think in more concrete terms about what it is that I do when I sit down to write.

Aaron also described how the author examined his own music composition process: "He had to sit down at a certain point in his life and really ask himself in a kind of *nitty gritty* way, 'What do I think music is? or What do I think *sound* is? and What do I think sound means"? Aaron said that reading about how someone else examined the creative process was helpful to him: "He [Braxton] talked a lot about how he worked through different stages of his work. Having that layed out in that *concrete* way made a lot of sense to me." Here Aaron benefitted from reading about another person's creative growth, which parallels the inward-directed and self-analyzing quality of the research period for him.

Progoff (1983), originator of the logs used in this study, discusses the value of such examination of others' creative lives as follows:

> As we retrace the experiences in another person's life, the fact that we perceive the events from within their point of view has an effect on us. We develop a feeling for the rhythms of change as they occur in the continuity of a full human existence. We re-enter the times of creativity equally with the times when creativity seems to have been absent. We thus acquire an inner view of both the times of blockage [Aaron: "I began this project at a point where I was kind of stuck with my writing"] and the times of

> inspiration [Aaron: "I did have this *brief* burst of activity and wrote a few poems"], building in ourselves a sensitivity to the rhythms and variations of creativity (p. 17).

The practice of the meditation and Period, Twilight Imagery, and Daily Logs in the present study was designed to help participants gain such sensitivity. And Aaron's foray into the life of a jazz musician complemented this process, reflecting his interest in understanding the rhythms of change in his own and others' lives, and of the creative process in general.

In his final interview, Aaron expanded on the effects of doing the study's meditation practice which, as mentioned, he resumed after the lull he discussed in his mid-study interview:

> In terms of the meditation, I think what that's done is kind of loosened up my associations in a way, and made them a little more free-flowing. I think last fall I was kind of stalled [this period was discussed above], where things were feeling a little more mechanical. I was not in the mental space I needed to be [in] to be writing poetry or noticing poetry. In particular I noticed---over spring break I went down to Atlanta---and I noticed on the way down there that on that whole drive, it's not just like words coming into my head but sort of a perceptual thing that happened, where I was just noticing details in the landscape, or details of my experience as I drove that was more like being in a writing mode than I'd been for a while (response to [response to Question 1 of the Mid- and Post-Study Questions].

In this excerpt, Aaron described a state of "loosened, free-flowing associations" that resulted from doing the meditation procedure, which echoed the idea discussed above that enhancing access to inner images and associations is a key to creativity in any field, and that meditation can aid in this process (see p. 15).

In support of this view, Goleman (1988) describes meditation's effects as presented in the Buddhist text *Abhidhamma* (see p. 118). He asserts that *buoyancy, pliancy, adaptability, and proficiency* are traits developed through meditation: "When these factors arise a person thinks and acts with a natural looseness and ease, performing at the peak of his or her skills" (Goleman, 1988, p. 125). Aaron seemed to have experienced such looseness after just a few weeks of practicing meditation: "In terms of the meditation, I think what that's done is kind of loosened up my associations in a way, and made them a little more free-flowing." And hence, a creative period in his poetry writing ensued: "It's not like words coming into my head but sort of a perceptual thing that happened, where I was noticing details in the landscape, or details of my experience as I drove that was more like being in a writing mode than I'd been for a while." The importance of loosening up one's imagery and associations was discussed above (see p. 43-4), where it was stated that Salvador Dali purposely nurtured his fantasies to access a free flow of associations among images, which he used in art works, thus creating a universe shaped according to his personal musings (Balakian, 1959).

In the quote above, Aaron also described a heightened sensitivity to the natural environment that resulted from meditation: "I was noticing details of the landscape or details of my experience," which is common among meditators, even after only a brief period of practice. For, as discussed earlier (see p. 170), meditation's first noticeable effect is an enhanced ability to focus on an object or task for an extended time, which can improve attention to one's surroundings, and hence creativity (Odajnyk, 1988). After gaining some proficiency in meditation, most people report that on returning to the normal waking state the world looks renewed--brighter, cleaner, and more vivid (Odajnyk, 1988). The simplest explanation for this effect is that the conscious mind and senses have had a chance to rest, and thus feel rejuvenated. A more complex explanation for the enhanced perceptual sensitivity arising from meditation (to be discussed below) is provided by Deikman (1969; 1971), who says that during meditation, *deautomatization* of normally automatic psycho-physical processes occurs, resulting in the body/mind being able to attend more fully to inner and outer stimuli.

The deautomatizing effect of this study's meditation procedure induced another experience for Aaron, which he had not encountered before as a writer (these remarks are again in response to Question 1 of the Mid- and Post-Study Questions):

> The sort of stuff that came up for me [during the time in the research period when he had resumed the meditation practice was] a certain amount of natural imagery that I've used, even phrases, that I've used in my work before, which I thought was interesting--I've never really quoted myself [before]--I've quoted other people in a poem. And I don't know if that's because I've got the feeling and I've got in touch with some of the associations that I haven't quite pulled together yet, the real *full flow* of the writing, or whether that's just a new aspect of my work, a new way of making some connections between one part of the work and the other.

These comments parallel the above-mentioned results of previous research, namely, that the right and left cerebral hemispheres are affected similarly by meditation (see Earle, 1984 for a review). That is, the holistic, receptive, nonverbal functions of the right hemisphere, and the verbal, linear, analytic mode of processing associated with the left may be enhanced or inhibited equally by meditation: "Inhibitory and excitatory influences within each hemisphere may be generated and evolve as meditation practice progresses" (Earle, 1984, p. 396). In Aaron's case, his enhanced ability to remember verbal imagery from earlier poems ("The sort of stuff that came up for me [was] a certain amount of natural imagery that I've used, even phrases, that I've used in my work before") relates to the concentrative stage of his meditation practice (the first formal phase of the present study's meditation procedure, when participants focused on their mantras). For during one-pointed concentration, thoughts and images may arise in several forms---(1) linguistic associations to perceived events unrelated to meditation (e. g., Aaron's previous poetic imagery), (2) verbal responses to meditation-induced experiences, and verbal recognition and discrimination of changes in the objects and quality of attention (Earle, 1984).

Moreover, the second or mindfulness phase of this study's meditation procedure (see p. 68) may have induced increasingly finer discriminations of mental and behavioral phenomena in Aaron, suggesting that his left hemispheric abilities were enhanced as he gained experience in meditating (Earle, 1984). Because, as he stated above, he was able to evoke previously used "natural imagery and even phrases" during the period when he resumed doing the meditation, that is, at a time when he had already gained some experience with the practice.

In terms of the study's log-writing procedure, Aaron said the following, again in response to Question 1 of the Mid- and Post-Study Questions:

> With the journal [i.e., the Daily Logs and] with journals typically, my experience has been that I'd get up to a certain point and they'd just stop. The stretch that I've given you is the *longest* stretch *in years* that I've been able to do. And typically what happens is I might have a couple entries...in the past I would have had a couple entries that would be spaced within a few days or up to a couple of weeks of one another, and some intentions to go forward with it, but no real interest or follow-through on it. And with this [i. e., the study's Daily Logs] I kept it up longer and more consistently than I usually do it. And what happened was that kind of in the middle of this whole process I just hit a wall with that. And I came in and talked to you in the middle of the process [i. e., in the mid-study interview] and I was just *not* writing in my journal.

Aaron's block about Daily Log writing mirrors his hesitancy to delve too deeply into unconscious material, as did his stopping of the study's meditation practice discussed above (see p. 183-4).

And after the above comments, he went on to describe the next phase his writing went through during the study:

> So what happened after that is that I wound up going back to my notebook that I usually use for writing down ideas [for poems]. 'Cause what was happening was, even though it looks fairly sparse, for me this feels like I'm entering into a period again of doing some [poetry] writing. This is how they usually begin, is that ideas will come to me in such a compelling way that I have to jot them down. And what happens after that, what I expect I'm going into is that those entries become more and more frequent.

Here Aaron discussed switching from writing in the Daily Log to writing in the notebook where he had recorded ideas for poems prior to the study. As with the meditation practice, the Daily Log's twilight imaging procedure may have been too revealing or uncomfortable for Aaron in terms of evoking unconscious contents, and so he decided to revert to the more familiar, cognitively oriented notebook practice he had done for years. And as Jung (1961) found in working with psychiatric patients, such a move is typical of many who begin to encounter unconscious material. For if one cannot understand messages from the unconscious when they come in unfamiliar symbolic forms, it is because normal waking consciousness does not understand, or even tolerate, symbolism (Wehr, 1987). That is, rational awareness, with its need for logic, order, and metonymic description, cannot grasp personal or archetypal imagery like that encountered by Aaron early in the research period.

Archetypal encounters like Aaron's during the study may be problematic for one who is unprepared to deal with unconscious material. However, as mentioned, in the Jungian-archetypal view, the main steps in understanding the creative process are seeing and analyzing archetypal contents as wellsprings of creativity (McCully, 1987). Thus, Aaron was neglecting an important area of inner experience and creative potential when he stopped doing the study's procedures in midstream. However, he did pick them up again after his mid-study interview, with the results described above.

In response to the same question (Number 1 of the Mid-and Post-Study Questions), Aaron said he found that, when he did them, the logs helped him to access inner contents:

> I think one thing that the journal [the Period, Twilight Imagery, and Daily Logs] did for me, to answer the question about imagery and symbolism, is I got into a certain amount of *personal stuff* and connect[ed] that with my work, just by kind of letting my thoughts roll. And for me that period [the first weeks of the research period] was very *introspective*. And there was a good stretch of that [time] where there was some writing I had 'in hand' at the beginning of [the period of introspection], and that's pretty much what happened for a long time. I mean it was just two or three poems, that [were] on my mind but new stuff wasn't happening. And then, my *impression* is that after I stopped writing in the journal, there were several entries in the notebook. And so the journal kept me introspecting for a period of time, and at a certain point that ran out of steam, and then some other stuff started to percolate to the surface and come out, more in the form of poetry.

As mentioned (see pp. 224-5), Progoff (1983), author of the Intensive Journal from which this study's Logs were derived, states that such sensitivity to the cycles of one's own and others' creative lives is central to the creative process. By experiencing and examining times of creativity on an equal basis with times when creativity seems to be lacking, one acquires a view of both the nature of creative blockage and the nature of inspiration, thus building sensitivity to the rhythms and variations of the creative process. In the present study, the meditation and log procedures helped participants gain such sensitivity, which Aaron seems to have done to some degree, based on his comments above.

Physical, Mental, Emotional, and Intuitive Experiences during the Study

This section deals with (1) Aaron's responses on his physical, mental, emotional, and intuitive states at the start of the study, and (2) experiences he had with respect to these factors during the study, beyond the symbolic-metaphoric comments on the individuation process discussed earlier.

As mentioned in the Jungian-archetypal analysis of Aaron's interview responses on imagery and symbol use (see Question 1 under Mid- and Post-Study Questions), he said in his second interview that the study's meditation practice had a calming effect:

> The meditation was really good for me [as mentioned, Aaron used the past tense here because at this point in the study he had stopped practicing the meditation and Daily Log writing for several weeks, but was planning to get back into them]. I don't know if it was really helping my writing, it was helping sort of in general, because I was doing that [i.e., the meditation practice] almost daily. And it was starting to work really well. The chatter in my head had slowed down, and I had this *place* I was getting to as though my mind was sort of [a] large *cave-like* thing.

These comments reflected the yogic concept of meditation as a way to calm the "monkey of the mind," or constant cognitive chatter that most of us experience, which resembles a monkey climbing uncontrollably up and down a tree.

Moreover, Aaron's remarks relate to those of Tashlik's (1975) research participant discussed earlier (see p. 55). Like Aaron, this person saw the value of meditation as an aid to writing, describing the clarifying effect of discursive meditation as follows:

> I'm sitting here concentrating so intently. My mind feels sharp as a bell, clear from any extraneous matters. All my attention seems as if it's centering on something. But what? I have nothing to say; yet I can't walk away from this paper. I just feel like writing and it doesn't seem to matter in the least that I have nothing to say. This never happened to me before. I write when I have to, or when I have something to say, or when I'm depressed and troubled. But I'm writing for none of these reasons now (p. 104).

This woman appreciated meditation's ability to clear her mind of discursive chatter, allowing her to focus on a calm place within, as did Aaron, who said "It [the meditation procedure] was starting to work really well. The chatter in my head had slowed down."

Aaron went on to describe further benefits of his meditation practice during the study (again in response to Question 1 of the Mid- and Post-Study Questions):

> I've found too, and this has continued even though I've stopped doing the [meditation] practice on a regular basis, that when I need to slow myself down during the day or when I need to calm myself down, I can just say my mantra over in my mind a few times and do a couple of breaths [the study's alternate nostril breathing practice], and it's not like I had done a meditation, but [this practice will] at least slow myself down significantly. So that's been kind of generally helpful.

Alternate nostril breathing (Sanskrit, *nadi shodhana*) has been found by yoga and meditation teachers to strengthen and purify the nervous system and calm the mind. For instance, one yoga text describes the effects of *nadi shodhana* as follows: "Now, the right and left breath are equalized; the breathing becomes deeper and more gentle" (quoted in Funderburk, 1977, p. 87)). This seems to have been the effect in Aaron's case, for he said that the mantra repetition and alternate nostril breathing "slow[ed] [him] down significantly" during those times of the day when he felt he needed calming, even after he stopped doing the full meditation practice regularly.

In some related comments, this time in response to Question 2 of the Mid- and Post-Study Questions, Aaron mentioned a new insight about his breathing that he gained during the study:

> For one thing, I became much more aware early on [in the research period of] which nostril, [namely] the right one, that tends to be more blocked up. And I became more sensitive to noticing when and how that *is* blocked up. And also it's gotten much freer [i. e., his breathing became easier through the nostril that had been more blocked up]. I don't know if that's because we've gotten into the cold weather now and the air is drier, or what the story is. But I guess I just became more aware of that and my breathing in general. And I also think it's tuning me in more sharply to how I get myself excited or stirred up, and what I can do to *not* be excited or stirred up.

Here Aaron described his newfound awareness that one side of his nasal cavity was generally more blocked than the other, a common condition in most people. And in yoga and meditation traditions, balanced inhalation and exhalation between the two sides of the nasal cavity are said to reflect a state of psycho-physical harmony, a prerequisite for attaining advanced levels of consciousness. In Aaron's case, his newfound awareness of "which nostril, [namely] the right one, that tends to be more blocked up" could be helpful should he make future forays into meditation. If his breathing was definitely more inhibited on one side, continued practice of *nadi shodhana* could lead to the opening of this blocked nostril and hence to more balanced breathing. Because, as mentioned, through this procedure "the right and left breath are equalized; the breathing becomes deeper and more gentle" (quoted in Funderburk, 1977, p. 87)).

Aaron's remarks about his breathing and general lifestyle underscore the value of meditation as a way to increase awareness of bodily processes and rhythms and to monitor and control unhealthy or unproductive behaviors: "I think it's tuning me in more sharply to how I get myself excited or stirred up, and what I can do to not be excited or stirred up." And the notion of *awareness*, so prominant in the meditation literature, also is critical to behavioral self-help strategies, where the means of attaining awareness is called "self-observation" (Shapiro & Zifferblatt , 1984). This is the first step in such strategies, and involves teaching people to monitor their behavior and covert experiences, such as images, feelings, physiological reactions, and somatic complaints (Thoresen & Mahoney, 1974). In the process of self-observation, whether in behavior therapy or meditation (see Goleman, 1988 for a review), after discriminating and categorizing specific behaviors in the inner and/or outer environment, one analyzes both the precursors and results of these behaviors. Through this process, one can learn to recognize the consequences that help sustain the behaviors, and the nature of the behaviors themselves, such as frequency and duration (Shapiro & Zifferblatt, 1984). For Aaron, this process was starting through practice of meditation: "I just became more aware of that [the greater restriction on the right side of his nasal cavity] and my breathing in general. And I also think it's tuning me in more sharply to how I get myself excited or stirred up, and what I can do to *not* be excited or stirred up."

In his last interview, in answering Question 2 of the Mid- and Post-Study Questions, Aaron again reported positive effects from the study's alternate nostril breathing:

> In the physical sense, and we talked about some of this earlier too [i. e., during the mid-study interview], I've noticed a lot more specifically about my breathing. I tend to use my mantra, and do a few of the breathing exercises during days when I'm stressing out a lot, when I'm working really hard or I have a very cramped schedule to deal with, or if I just want to get into a certain frame of mind. I might be having a very relaxed day but my mind might be jittery and chattery, and I want to slow it down so that it can be in synch with the kind of day I'm having, and really enjoy the day.

These comments parallel those from Aaron's mid-study interview quoted above (see. p. 229), where he said that the mantra repetition and alternate nostril breathing "slow[ed] [him] down significantly" at times when he wanted to relax.

Besides this effect, Aaron reported an enhanced sense of self as a result of doing the study's procedures (again in response to Question 2 of the Mid- and Post-Study Questions):

> And that [knowing he had the mantra and breathing exercises as ways to calm himself] gives me a feeling, in terms of sense of self, of being more *in control* of my inner state, [of] being able to help it match what my needs are, [of] having a very specific and concrete way of adapting myself to the needs of the moment, rather than just feeling 'Well, I'm just gonna have to get through this day the best way I can.' You know, there's another option.

This result relates to those from Bono's (1984) experimental study on the psychological effects of Transcendental Meditation (TM) (a method similar to this study's concentrative meditation procedure). Like Aaron, Bono's participants experienced better self-concepts after six months of doing TM, as measured with an adjective Q-sort, a test of self-regard involving selection of adjectives that describe a participant's real and ideal selves. The most dramatic effects that Bono observed were these improved self-concepts. Participants scored significantly higher on his Q-sort measure in terms of positive self-regard after practicing TM, suggesting that they gained greater self-satisfaction and readiness for change. Bono (1984) states that the increased self-esteem may be explained in terms of the enhanced self-discipline and "mastery competence" that participants acquired from doing TM. For as one integrates self-improvement into one's daily routine through meditation, one begins to feel better about oneself, with related increases in self-control and responsibility.

Bono's observation sounds much like Aaron's remarks above:

> And [having the mantra and breathing exercises as relaxation techniques] gives me a feeling, in terms of the sense of self, of being more *in control* of my inner state, [of] being able to help it match what my needs are, [of] having a very specific and concrete way of adapting myself to the needs of the moment.

It also relates to Caroline's comments quoted previously (see pp. 122-3) about doing this study's meditation procedure : "I would say the most important aspect of the meditation has been increasing confidence, increasing awareness of what my capability [is], [a] much stronger sense of my own voice as a writer."

Later in his final interview, Aaron also discussed how the study's procedures affected his sense of self as a writer (again in response to Question 2 of the Mid- and Post-Study Questions):

> It strikes me that some of the things that come up in the journal [Daily Logs]---questions that I'm asking myself, or things that I have difficulty with, or experiences that concern me, or thoughts I have about writing and where I'm at at this point with my writing---there's a difference in how, when I have those questions, how I perceive them. It's not with a sense of being totally involved in the question, but with some small but necessary kind of distance from the questioning process, so that I can ask myself those same questions, have those same concerns or be troubled about the same things, but it doesn't seem to impact on me so that I *become* troubled or I *become* a question about myself. And I think that's hard to capture in written form, because I guess in part it's identifying less with the troubles and the concerns, and also identifying less with the writing in terms of 'It *has* to go a certain way or I'm dissatisfied with myself.' It can go any way it wants to.

This apparent detachment or non-ego-involved way of perceiving his creative writing seemed to be a new development for Aaron, which he attributed to doing the study's practices: "There's a difference in how, when I have those questions, how I perceive them. It's with some small but necessary kind of distance from the questioning process." In the psychology of meditation presented in the Buddhist meditation manual *Abhidhamma* (see p. 118), such non-attachment is a natural effect of meditation: "The healthy factors of nonattachment (Pali, *alobha*), nonaversion (Pali, *adosa*), impartiality (*tatramajjhata*), and composure (Pali, *passadhi*), which [result from practicing meditation] reflect the physical and mental tranquillity that arises from diminishing feelings of attachment" (Goleman (1988), p. 124). These traits replace a grasping, obsessive attitude with equanimity toward whatever images, thoughts, or feelings arise in a person's awareness (Goleman, 1988).

Aaron's experience of non-ego-involvement with his writing can be related to at least three of the above-mentioned factors from the *Abhidhamma*: (1)*alobha* or non-attachment ("When I have those questions it's with some small but necessary kind of distance from the questioning process"), (2) *tatramajjhata* or impartiality ("it's identifying less with the writing in terms of 'It *has* to go a certain way or I'm dissatisfied with myself.' It can go any way it wants to"), and *passadhi* or composure ("I can ask myself those same questions, have those same concerns or be troubled about the same things, but it doesn't seem to impact on me so that I *become* troubled or I *become* a question about myself"). As in the present research, body and mind are seen as inextricably intertwined in Buddhist and other meditative traditions. To paraphrase a recent yoga exercise audiotape, "stretching the body stretches the mind," and "the mind in its physical form [is] the body" (Bates, 1985). So, the increased non-attachment, impartiality, and tranquillity that Aaron showed toward his creative writing during the study may be seen as a result of the psycho-physical balance produced through its meditative exercises.

Effects of the Study's Procedures Compared with those of Previous Writing Instruction

This subsection deals with Aaron's comments on how the present study's procedures differed from those of his previous writing instruction, beyond the symbolic-metaphoric responses on the creative writing process discussed above. Specifically, in his mid-study interview, in response to Question 3 under Mid- and Post-Study Questions Aaron said the following:

> For one thing, it's structured [i. e., this study's methodology] but not specifically focused on writing exercises or getting feedback on a particular poem. And so it sort of turns me loose to make of that what I will, and I like that.

After these comments, Aaron went on to discuss his experiences at a writing workshop he attended during the research period, where he read a poem and got feedback. He decided that he had not attended such workshops in the recent past because (1) the feedback he got there "was very good, it was very concrete and very specific about changes [in his poems], but that (2) he had "a funny attitude about [such] feedback---specific, concrete suggestions about changes," and (3) he did not "mind if a poem has a lot of 'mistakes' in it, or if it's written on 'mistaken principles'---that that sometimes is the interest of a poem for [him]." At the workshop, Aaron got input on his poem about parts "identified as extraneous, or that intruded in the flow of the poem," and suggestions for editing.

As he thought about this feedback, he saw that if he rewrote his poem along the lines suggested, "it would be a certain type of poem that would be very good, but that [his] interest in writing the poem was specifically *in* those extraneous elements, and what [he] wanted to do was actually develop them *more* within the poem and relate them to the poem more." This insight gave him a sense of what the freer-flowing, open-ended structure of this study's methods meant to him, as shown in the comments below (again in response to Question 3 of the Mid- and Post-Study Questions):

> I haven't gotten down to really wrestling with that poem and rewriting it. But it [the workshop feedback] gave me a sense of why something like turning me loose, [like] having some general structure but me being really turned loose to do as I will [as in the present study's journal writing and meditation procedures], is more helpful to me at this point than the specific suggestions to changes [received at the workshop]. Because it [this study's approach] sort of leaves me working independently, which I enjoy.

These responses relate to the above-mentioned comments of Rohman's (1965) participants (see pp. 54-5), who said that their pre-writing and writing benefitted from a loosely structured instructional procedure involving journal writing, meditation, and analogy formation. Rohman's journal practice enhanced participants' self discovery process, and its discursive meditation exposed them to a "puzzle" form of discovery. Finally, the analogy was meant to produce the experience of "bisociation" (Koestler, 1989 [1964]), where past knowledge is linked with present information or experience, and a new synthesis emerges. Similarly, the present study's Twilight, Period, and Daily Logs enhanced participants' self-discovery process, but more specifically in the area of mythic-archetypal imagery and symbol formation, leading to greater progress toward individuation and creative expression in traditional literary genres. Also, this study's non-discursive meditation procedure exposed participants to a new form of discovery, but not through mental "puzzle solving" as in Rohman's (1965) approach. Instead, they uncovered their own puzzle solutions or psychic answers through uncontrolled imagery and symbol-making during meditation and at other times of the day. Finally, like Rohman's analogy method, this study's meditative practices allowed for association-making, but in a more loosely structured way--as participants evoked imagery and symbols, these were related to other parts of their lives and creative writing, which led to new works like the poem Aaron mentioned above.

In his final interview, again in response to Question 3 of the Mid- and Post-Study Questions, Aaron spoke further of the differences between this study's methods and his prior writing instruction:

> Previous writing instruction was focused on technique, and this [study] was not at all about writing technique, but was about a more general process with more general applicability to other forms of creativity, and spontaneity and serenity in your life. So this is very different. One difference is no focus on technique, which I kind of like at this point. I really want to feel in charge of my own decisions about writing, and to not have to get all the mistakes out of it. Because I think that takes a lot of the life out of it too. So that you could get a lot of feedback at a workshop, or individual feedback from somebody, [and] that might help you smoothe things out, but in the smoothing process you can loose something that's really vital and

> really important. And so I *like* that because [in this study] there's not getting any of that feedback or suggestions for changes, but just a process to direct your own creativity. So it feels more empowering and more like I'm in charge of my own development.

These comments reaffirm and partially reiterate Aaron's responses above, where he described feedback from poetry workshop participants that he did not appreciate as much as the present study's approach: "[The workshop feedback] gave me a sense of why turning me loose, having some general structure but me being turned loose to do as I will [as in this study's procedures], is more helpful to me at this point than specific suggestions to changes." Aaron's remarks also relate to the notion (discussed on pp. 40-1), that writers restricted to limited sets of tasks, or an overemphasis on technique, lose the ability to establish their own range of relevance. Their creativity (defined here as the ability to access archetypal and other unconscious or non-ordinary-state processes, and to formulate the resultant imagery into writings) is thus stifled. By contrast,writers who explore creatively or operate "irrelevantly" (Lê, 1984) in the realm of their conscious and unconscious processes can access the mythic-symbolic life. In this way, they may produce original work based on their own imagery and personal mythologies (Feinstein & Krippner, 1988), not on imitation of work using pre-established, skill-based criteria.

Through writing, students and non-students alike need to be allowed to control--or follow--their own inner speech (Moffett, 1988) (an important part of a writers' creative process, and mentioned by Aaron on pp. 233-4), however meandering their experience may seem. As Aaron stated above, "One difference [in the present study's method] is no focus on technique, which I kind of like at this point. I really want to feel in charge of my own decisions about writing, and to not have to get all the mistakes out of it. Because I think that takes a lot of the life out of it too." Instead of seeing composition as the skillful use of technique, or a process to be minutely critiqued, teachers need to let students "journey" with texts. That is, language use is also a meditative procedure in which readers and writers "see themselves" in texts (Lê, 1984), and should be treated as such in the classroom. To quote Aaron again, in the present study's meditative approach "there's not getting any of that feedback or suggestions for changes, but just a process to direct your own creativity. So it feels more empowering and more like I'm in charge of my own development."

Aaron admitted that during the research period he did seek feedback on his writing from peers, "and made use of that to a certain extent," but felt that this study's procedures gave him more freedom to make decisions about such input (this response is also to Question 3 of the Mid- and Post-Study Questions):

> In terms of the overall project I was involved in [i. e., the present study], I

> felt a lot freer to make decisions about the feedback that I was getting, felt that my involvement with you [the researcher] was really just kind of *minimal* in terms of 'This is what you're gonna be doing during this period of time,' and it was also very general rather than specifically, 'OK, this is what you can do with this poem,' or 'This is what 's going on in this piece.' You know, kind of turning me loose with it [his writing]. And I really appreciated that. I think at an earlier stage, in former years, I've really needed and appreciated more specifically technical kind of feedback. But that's not so much a desire of mine at this point. I want to own everything, mistakes included, in my work.

In light of the above remarks from Aaron's interviews, he seems to have blended this study's open-ended, meditative approach to writing with more cognitively oriented feedback to enhance his creative writing process in an integrated way. Through this process, he struck an effective balance between the "feminine," right-brained, intuitive-imaginal orientation of this study's procedures, and the "masculine," left-brained technique of getting technical input from others. This is a method that writing instructors would be wise to emulate, for as discussed previously, current language arts teaching is still caught up in cognitive-behavioral and social constructivist orientations that neglect students' inner lives.

Case 4: Amy

Jungian-archetypal Analysis of Imagery and Symbol Use

Amplification of Imagery/Symbols in Interview Responses on the Creative Writing Process

In answering the question on use of images and symbols in writing during her first interview (see Question 1 under Pre-Study Questions), Amy said the following:

> With symbolism I'm more apt to use something that would represent my *tactile* senses in the symbol. But I don't really think I use a lot of symbolism when I write. When I do it's usually some piece of the earth, [some] *thing* from nature that I try to associate an emotion with. But it's not something I've really sat down and *tried* to do. Sometimes it comes out that way because I think I'm *reminded* of an emotion or an event by something that's happening in the natural world, and it'll trigger something that I transfer into words.

Here Amy described her strong connection with the earth, stating that she used concrete imagery from the environment to express ideas and emotional content in poetry. She stated that her use of symbols was not premeditated, but arose spontaneously from interactions with nature. Amy's mention of the earth in describing her creative writing may be seen in light of the personal, cultural, and archetypal levels of analysis discussed earlier (see pp. 26-7). At the purely personal level, Amy's love of the earth reflected her rural upbringing. As a cultural symbol related to her Miami Indian heritage (of which she seemed proud), the earth is the provider of nurturance and sustenance. Similarly, in terms of the universal archetype of Mother Earth or Mother Nature, the earth is the fertility goddess and dispenser of nourishment (Stevens, 1982), representing the feminine principle in its aspect of providing a medium or mileu for the created (see discussion on pp. 12-3).

The Miami, like other Native Americans, revere the earth and its life-sustaining aspect. In her interviews and writings, Amy identified strongly with her Miami heritage and seemed to draw inspiration from attending tribal gatherings or "powwows." So it was natural that she was inspired by earthly objects and events and rituals that addressed the earth. In her final interview, for instance, in response to Question 1 of the Mid- and Post-Study Questions, Amy described feeling a sense of unity with her surroundings during a "medicine wheel" dance at a Native American powwow, which inspired a poem. She attended this gathering during this study's research period, and described it as follows:

> At the powwow we went to on New Year's, as [you go] around the drum which is in the center [of the circle of dancers], you become part of this wheel that's turning and you're not an individual anymore. Everybody's moving the same, the music is in everybody, and you're all moving along together. And you just become one big wheel turning around this hub that's the drum. And that was a time when I felt like I wasn't just *me* anymore; I was a part of this *thing*.

Here, the image of the wheel turning and inducing a sense of unity with others and the universe ("this *thing* ") reflects a mythic-archetypal symbol--the wheel of redemption symbolizing the gradual intensification of inner awareness (von Franz, 1970). Amy said that she felt this intensification for the first time during the circle dance: "I don't remember ever experiencing that before," and speculated that it may have been related to the study's meditation practice: "So maybe that had to do with the meditation. I don't know." She then reemphasized the newness of this experience: "But I'd just never experienced anything like that before."

According to von Franz (1970), the wheel symbolizes the self-moving potential of the unconscious or the Self. "To move in rhythm with the movement of the psyche, the wheel, is the goal of the Indian. His aim is to keep in touch with the 'course' given by the Self" (pp. 114-5). Here the reference is to Asian Indians, but it applies equally to the "Indians" or Native Americans of the Western Hemisphere as well. For, as in Amy's description of her circle dance experience ('I felt like I wasn't just me anymore; I was part of this *thing*'), Native Americans use the medicine wheel as a cultural symbol representing oneness with the "The Great Spirit," or the intelligence that sustains the universe. For Native Americans, the medicine wheel is a unifying concept and life process that provides strength and direction. In physical form, the wheel is represented most concretely as rocks on the ground signifying the four directions, but is found in other symbols, shields, medicine bundles, and rituals as well, like the circle dance described by Amy. Each direction is represented by an animal, a color, and personal traits (Brink, 1989).

To quote Brink (1989), "the Medicine Wheel, in the abstract sense, is life and a truth greater than life. For the Native American the search of the four directions is seen as a continual vision quest" (p. 46). Such a search is begun purposefully but without expectations, and the experiences involved are seen as significant to the seeker's life. In addition, these visions can be referenced to or by the medicine wheel (Brink, 1989). In Amy's case, her medicine wheel vision experience was one of unity with her surroundings: "I felt like I wasn't just me anymore; I was part of this *thing*."

Similarly, in response to the same question in her last interview (Question 1 of the Mid- and Post-Study Questions), Amy recounted another unitive experience she had during the research period:

> I've had some *awareness* that's been different for me, and I don't know if its related to the meditation or not. But [I've had] more awareness of my surroundings. I've had several experiences in the last several months [during the period of the study] where it's like my edges blur in with my surroundings somehow. It's like I lose my limits or something and I become just a part of the whole of *whatever*. One time [I] was driving home from work and I was going down this big hill to come into Stanford

> [a town near Amy's home] and all these tail lights were in front of me, and I felt like I was just a big scale on a neon snake. I wasn't just me in my truck on the road, I was part of this snake. It was just a real intense feeling. Several [other] times [during this period] I've just felt like I've *blended* out into the atmosphere. It was really weird.

Here Amy described another state of expanded consciousness or "awareness," as she put it, which she felt might have been related to the study's meditation practice. Because, as mentioned, she said she had not experienced such states before the start of the research period. Amy also added that her unitive states during the study "were all very intense and vivid feelings during those times when I was experiencing them," which is typical of archetypal experiences. Such phenomena should be seen as those life experiences that inspire change in the psychic or social realms: "Archetypal experiences are the springs out of which deeply significant memories flow. When [they] occur, they overwhelm the individual emotionally" (Gulick (1981, pp. 246-7). The feelings associated with such experiences may be positive or negative, pleasant or painful. With Amy, the emotional impact was positive or at least tolerable, and some people who are especially sensitive to meditation's effects (like the loss of ego boundaries Amy felt during her altered states) can have such experiences soon after starting practice. Amy appears to be such a person. Others, like the long-time meditator in my case study discussed above (Stewart, 1986) (see pp. 6-7), take longer to feel such effects (in this latter woman's case, two years).

As Odajnyk (1988) and others in the Jungian-archetypal and meditative schools state (see e. g., Govinda, 1991), meditation can activate unconscious archetypal imagery, as it seemed to have done for Amy, but its potential as such a stimulant varies. For some it requires little effort, occurring spontaneously, as with Amy. Others have to work at it, which was truer of the woman in my earlier study. At any rate, Amy's use of the snake as a symbol to describe her unitive experience is significant, because serpents, like wheels, are associated with expanded states of consciousness in cross-cultural mythology. For instance, in Buddhist imagery, the Buddha, or "enlightened one," is sometimes depicted sitting on a lotus throne kept aloft by serpents or serpent kings. An example is provided by Campbell (1974), who describes a second century Indian sculpture on this theme.

> Enthroned on a lotus pedestal, [the Buddha] is borne up from the watery abyss [the unconscious] by a pair of serpent kings. So too may we be raised by virtue of the serpent power to the status of a Buddha, a sun god, on a lotus throne of undiminishing light (p. 300).

Here "the serpent power" refers to the Sanskrit *kundalini*, a term in Indian yoga for the subtle psycho-spiritual energy related to higher states of consciousness.

Similarly, a client of Jung's used the serpent imagery in Figure 5 to represent new insights or awareness gained in psychotherapy.

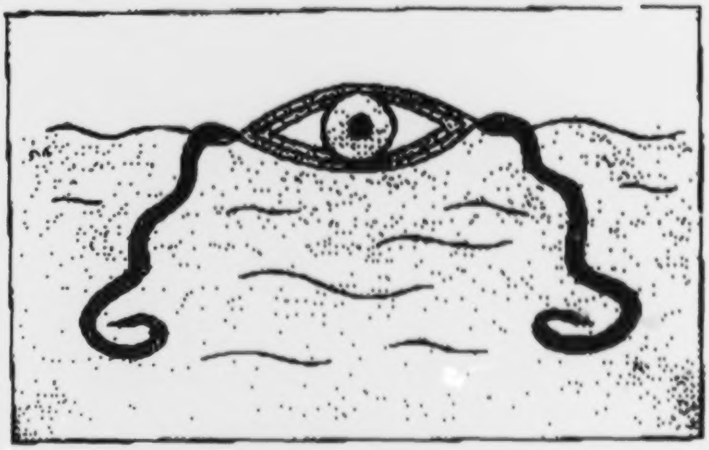


Figure 5. Painting by a client of C. G. Jung
Note. From The Mythic Image (p. 300) by J. Campbell, 1974, Princeton, NJ: Princeton University Press.

This image was drawn by a middle-aged woman struggling for inner growth who used active imagination to achieve this end (Jung, 1968a) (as mentioned, the term active imagination refers to fantasy entered into consciously to stimulate the unconscious into interaction with the *ego* , or center of consciousness) (Singer, 1973). These efforts led her to make a drawing of the birth of a new insight or awareness (eye) from the depths of the unconscious (sea) through the agency of psychic energy (represented by serpents) (Campbell, 1974). This parallels Amy's case, since she too was a middle-aged woman working at inner growth whose experiences involved snake imagery, and who seemed to have gained new "awareness" (to use her own term) by doing the study's practices.

Compare the image in Figure 5 to the design in Figure 6 below from a Roman mosaic floor in Tunis.

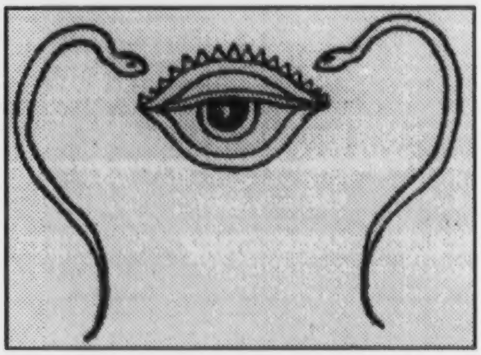


Figure 6. Motif from a Roman Mosaic Floor, Tunis.
Note. From The Mythic Image (p. 300) by J. Campbell, 1974, Princeton, NJ: Princeton University Press.

Also note the presence of a single eye in both figures, which relates to the results discussed above from my case study of a middle-aged woman who experienced archetypal images of eyes during meditation [Stewart, 1986]) (see pp. 6-7). The parallels between these images from different times and places, and the snake imagery Amy used to describe her unitive state is striking and noteworthy in itself. Because it suggests that Amy may have tapped into archetypal sources of energy when she had this experience, as in her "wheel" experience discussed above (as mentioned, the wheel, like the serpent, is a mythic-archetypal symbol). For, archetypal experiences usually are emotionally intense (in reference to her unitive experiences, Amy said "they were all very intense and vivid feelings during those times when I was experiencing them"), and show links with similar imagery and symbols from universal myths or iconography. So, in instructional settings, it is not a question of showing such a person that his/her image is the same as one in universal mythology; rather the mythical or archetypal experience "*happens* to the [individual] as an immediate realization which has a transforming effect" (Adler, 1961, p. 14). This seems to have occurred for Amy, because as discussed below, she noted changes in herself, such as an atypical desire for solitude, which she related to the study's practices, and so, indirectly, to her unitive experiences.

Such encounters with mythic-archetypal imagery transcend normal ego boundaries, bridging the gap between everyday cognition and unconscious processes (Adler, 1961). Or in Amy's words, "It's like my edges blur in with my surroundings somehow. I lose my limits or something and I become just a part of the whole of *whatever* ." And "I felt like I wasn't just *me* anymore; I was a part of this *thing*" (descriptions of "snake experience" and "wheel experience" respectively). Moreover, Amy's snake imagery relates to another of her interview response images, namely, the metaphor of the full moon she used to describe her mental-emotional state at the time of the study; since the moon is a mythic-archetypal symbol associated with serpents in worldwide myths (von Franz, 1970):

> The image of the serpent can be interpreted in two ways. The first, more popular way is of reincarnation, eternal return, death, but then rebirth, as in the waning and waxing of the moon , or the serpent's sloughing its skin. However, one can also think of an ultimate transcendence of this everlasting round through an attainment of unfailing light, like that of the sun [as in the 'enlightenment' of the Buddha discussed above]; and this is the aim of yoga. The waxing moon, night by night, approaches the fullness of the solar sphere, to which it attains the fifteenth night; after which, night by night, it again falls back into darkness. According to the mystical way [of worldwide meditative traditions], however, the ultimate aim of life is to have one's light remain at the full---once having attained through many lifetimes to that apogee, to leap from Moon to Sun in consciousness and let the body go its way, like a waning moon (Campbell (1974, p. 300).

This discussion of lunar symbolism is relevant to Amy's use of the symbol of the full moon at zenith to describe her sense of self, emotional state, and the like at the time of the study. She seemed to have attained a degree of fullness or contentment in life after many trials and traumas. And in the Jungian-archetypal and meditative views, her archetypal or altered state experiences during the study were related to her increased interest in her inner symbolic life, which is most typical of people around Amy's age (see discussion of Aaron's "cave experience" on pp. 183-4), and is often symbolized by the serpent. However, once such archetypal images begin to arise, they can develop a dynamism of their own, seeking to bring the ego or waking consciousness under their sway; hence the potential problems inherent in meditation (Odajnyk, 1988). This possibility was voiced by Amy in her final interview as she joked about her unitive snake imagery experience: "I thought, 'God, I'm getting psychotic." In some cases, such experiences can lead to depression, feelings of megalomania, or martyrdom (Odajnyk, 1988), or a hesitancy to delve further into unconscious contents (as in Aaron's case discussed above).

But given Amy's apparent emotional balance and maturity, any fears about such problems seemed unwarranted. Moreover, when practiced under the supervision of an experienced guide or teacher, whose insights and training include awareness of when a student is ready for practice, meditation is a safe and growth-enhancing technique. In this study, I felt my training with the Himalayan Institute of Yoga Science and Philosophy (see Arya, 1982; 1985 for details) and in counseling, as well as my own experience with meditation, gave me sufficient background to be able to choose participants who would benefit from the study's practices and not experience problems.

In terms of enhancing creativity in writing, Amy's altered state or archetypal experiences seemed to have inspired her. For as mentioned, after her wheel experience she began working on a poem. Also, in discussing these phenomena as a whole (others occurred during the research period besides the two discussed above), Amy said "I did record those times in my journal. I think that especially the neon snake one someday may become a poem, because it felt [like] it was not just being *me* separately but being a part of this *whole* big thing." This parallels the above-mentioned views of Gulick (1981), who states that such phenomena should seen as those life experiences that precipitate changes in the psychic or social realms. "Archetypal experiences are the springs out of which deeply significant memories flow" (pp. 246-7).

Amplification of Imagery/Symbols in Interview Responses on the Individuation Process

As with Aaron, Amy's age (fifty) made her an ideal subject for Jungian-archetypal analysis using the individuation model, because as mentioned, people at midlife often have a strong desire to examine the mythic-symbolic life. For example, in her first interview, in response to the question on present sense of self and the like (see Question 2 under Pre-study Questions), Amy used the full moon as a metaphor to describe her condition:

> My self esteem is better than it's ever been in my life. It's pretty powerful. I feel I'm at the stage of my life [that] if you related me to the moon, I'm at the last end of the full moon. I feel really full, and creative, and *satisfied* with my life and not regretful about where I have been. [I'm] real optimistic about the future and I have a lot of self confidence.

As von Franz (1970) states, the moon is a cross-cultural symbol of the feminine principle, representing a traditionally feminine attitude toward the inner and outer world, that is, one of acceptance, or a receptive registering of experience. For instance, in some Chinese poems the moon induces repose and calm after a previous struggle. In Amy's case, her choice of the moon to symbolize her condition, reflecting a calm, confident state after the struggles of her earlier life, was apt. Because her interviews also revealed a move from ego-centered behaviors and attitudes in her early years to a more inner-directed trend toward balance and wholeness at midlife.

For example, in a later comment during her first interview, again in response to Question 2 of the Pre-study Questions, Amy said:

> There are a lot of things in this world that need to be fixed, and for years and years I had a sword and was going around trying to fix them. [But] I've given that up because the only thing you can really fix in this world is yourself. We all have a responsibility to walk through our lives not creating any havoc or damage. [And] I know where my limits are as far as responsibility about what can be fixed and what can't.

Here Amy seemed to have evolved from a feeling of responsibility for changing the world by sheer strength of will (symbolized in the phrase "I had a sword") to a more relaxed and accepting attitude about her limitations with respect to changing others' behavior. Such an attitude is typical of those who have reached a degree of individuation or personal integration, and is usually attained only in the second half of life: "The conscious attitude which accompanies the achievement of integration is essentially one of acceptance; more especially, of ceasing to do violence to one's own nature by repressing any side of it, or by overdeveloping any particular aspect" (Storr, 1991, p. 82). In Amy, her sword-wielding, animus-oriented side may have been overdeveloped in the first half of life. But at the time of the study she had achieved a degree of detachment, an attitude not given to emotional excesses, entanglements, and shocks---"a consciousness detached from the world" (Jung, 1967a, p. 48), but not uninvolved in it.

Moreover, sword symbolism as used by Amy represents justice, authority, decision-making, and discrimination, both in understanding and willing (von Franz, 1970). And "sword wielding" may be related to an individual's outgoing or assertive tendencies (Whitmont & Perera, 1990). The sword motif also plays a role in alchemy, where the dragon is cut by a sword, symbolizing the attempt to discriminate among (cut through) the instincts (the "dragonlike," "animal," or "lower" nature) so that undefined unconscious contents may become more definite (von Franz, 1970). Common examples of this theme are found in the Nordic legend of Sigurd slaying the dragon Fafnir with his magic sword, in the medieval European legend of St. George and the dragon, and in similar stories from cross-cultural myth and folklore. In these tales, a hero undergoes the "supreme ordeal" of fighting a dragon or monster to suppress it and win the heart of a woman or gain magical powers (Stevens, 1982). In the Jungian-archetypal view, these stories mean that the individual (the hero/knight) uses his sword (powers of will, assertiveness, and discrimination) to encounter problematic, formerly unconscious material or energy (the dragon/ monster) to access his anima or affective, intuitive, feminine side (the princess/magical powers).

Similarly, in the case of heroic female symbols and figures, sword-wielding relates to enhanced access to animus-oriented traits, like logical discernment and reasoning ability. A case in point is the feminine figure of "Justice," or "Justicia," which shows a woman with a blindfold (symbolizing impartiality), a sword (symbolic of rational, discerning, fair but strong-minded thinking), scales (representing tempered equilibrium) and a book (symbolic of the power of law and legal documents) (Mathews, 1986). In Amy's case, use of the sword symbol can be interpreted to mean that in her earlier years her conscious life had a certain willful dynamism, and that at midlife these energies had reverted to the unconscious, where they occasionally played havoc with her inner life in her struggle to attain individuation. Note for instance Amy's own use of the words "havoc" and "damage" above in referring to "our" (i. e., her own) responsibility in life, which indicates that at the time of the study she was still having problems with excessive willfulness in dealing with others. Viewing the sword in light of the moon symbol discussed previously, one can see that, as mentioned, Amy had stressed her animus energies in early life (signified by the phrase "I had a sword"), but at the time of the study had arrived at greater reconciliation with her traditionally feminine side (signified by her arrival "at the last end of the full moon," symbolic of the zenith of feminine consciousness).

As in describing her use of imagery and symbolism in writing (see p. 237), Amy referred to the earth in discussing her emotional state at the start the study (see Question 2 under Pre-study Questions):

> I'm a pretty optimistic, upbeat person *most* of the time. I think sometimes I get kind of melancholy. I work in a career field that can be very depressing, and I try to keep myself detached from all that. I try to stay centered. I have a pretty good relationship with *the earth*, which helps me. I like to be outdoors. I don't like to be surrounded with cars and people, because I don't feel like that's where I belong. So, if I feel myself getting down or

> stressed out I do something outdoors to not let that *grow* .

Once again, Amy's mention of the earth in connection with her life experience reflected her strong ties to the archetypal pattern of Mother Earth or Mother Nature, which as mentioned, interacted with her Miami Indian cultural heritage. Also, her use of the verb "grow" in connection with feelings of sadness or stress is an earth-based metaphorical usage related to the development of plants, which in turn coincides with her use of the earth as a symbol of creative inspiration and emotional balance. Through her strong bonds with the earth in her life and writing, Amy fulfilled the creative mandate of the feminist literary critics Christ (1980) and Cook (1987), namely, that women should turn to nature to reinforce their feminine qualities of feeling, relativity, universality, and intuition before encountering their animus: "A woman shares these strengths with nature; there is no need for her to search for them and to work to develop them as men do; however, she has to realize that they are an inherent part of her and that they are her strengths" (Cook, 1987, p. 123).

In fact, Christ (1980) has delineated three developmental stages in a woman's search for self-realization: (1) "the experience of nothingness," in which a woman realizes that her life is based largely on masculine values and *projections* [internal qualities that a person represses or denies and then transfers to a person, group, or thing in the external world], (2) "an awakening to the great power of nature," wherein "mystical awakenings in nature provide each woman with images of her own power," and (3) the "new naming of self and world" (italics added) (p. 119). In this third stage, in contrast to the animus-oriented world of argument, jargon, and submission she has left behind, a woman "lives in reverence for life in its minutest detail, in awareness of the simple beauty of *things*" (Christ, 1980, p. 80). And this notion can be related to Amy, as witnessed by some of the comments quoted above from her first interview:

> (1) I try to stay centered. I have a pretty good relationship with *the earth*, which helps me. I like to be outdoors. I don't like to be surrounded with cars and people, because I don't feel like that's where I belong.
>
> (2) With symbolism I'm more apt to use something that would represent my *tactile* senses in the symbol. When I [use symbolism] it's usually some piece of the earth, [some] *thing* from nature that I try to associate an emotion with. But it's not something I've really sat down and *tried* to do. Sometimes it comes out that way because I think I'm*reminded* of an emotion or an event by something that's happening in the natural world at that time, and it'll trigger something that I transfer into words

As mentioned, all italics in quotations from interviews represent participants' own emphases, unless otherwise noted. So, in these comments Amy stressed the terms "earth," "tactile," and "thing," highlighting their importance to her creativity and well-being, which parallels Christ's (1980) emphasis on *things* and nature as central to women's creativity and self fulfillment. In terms of Christ's stages of feminine growth, Amy can be said to have gone through the second stage, for she said "I have a pretty good relationship with *the earth*". Moreover, her altered-state experiences discussed earlier, where she felt one with her surroundings, also relate to Christ's (1980) second stage, where inner awakenings in nature give women images of her own power. And finally, in light of the above comments, Amy seemed to have arrived at Christ's third level, where a woman reveres life in awareness of the simple beauty of natural things (Christ, 1980).

Amy's use of concrete images from nature in her creative writing also parallels Chogyam Trungpa's assertion discussed in the literature review (see pp. 48-9)--that *direct perception* involves viewing natural objects themselves as symbols, or "things as symbols of themselves" (quoted in Ginsberg, 1988, p. 156). That is, in any given case, an object in the world is identical with what a poet is trying to symbolize. So, Trungpa says that if a thing is directly perceived, it is completely revelatory of the universe of which it is a part, of the "mind as it is" (Ginsberg, 1988, p. 156). Such expanded awareness is a goal of meditative practices around the world, and seemed to be where Amy was moving in her individuation-creative writing process.

Amplification of Imagery/Symbols in Creative Writings and Logs

Amplification of imagery/symbols in creative writings.

Overall, Amy's poems reflected the above-mentioned use of concrete imagery from nature to a great extent. For instance, the first poem she included in her writing sample (written when she was 34), called "Winter Wind," contained almost all nature images:

The wind is moaning
through the big maple tree.
A weird, keen sound.
Women crying
for loved ones lost,
wailing from pain and oppression.
She seeps through the cedar tree
and twists the limbs of the maple
Shrieking
as she goes.
Sad
Desolate
Unconsoled
Angry
The house is getting colder,
But it is her voice sending chills up my spine.

I hear the winter wind
and
we are one.

In mythic-archetypal terms, the imagery in this piece may be interpreted as follows:

1. creative/spiritual inspiration---wind; winter wind;
2. life of the cosmos/divine essence---maple tree; cedar tree; limbs of the maple;
3. negative feminine principle---women crying;
4. positive feminine principle---house;
5. spiritual exaltation---cold; chills up my spine.

The meanings of most of these images were discussed above in connection with other writings or interview responses. However, image number 3, "women crying," was not examined before. It connotes the negative feminine principle, the "bad" or "Terrible Mother," because cross-culturally, the "good" aspect of the "Great Mother" or feminine principle expresses positive contents like warmth and protection (Neumann, 1970). But due to her powerful influence, we tend to impute "all interruptions and disturbances in the positive stream flowing from the mother to living things, all distress and privation, to the same Great Mother in her 'bad' aspect" (Neumann, 1970, p. 67). So, through her "women crying" image Amy expressed the painful or distressful aspects of the feminine. This interpretation is born out when one considers the lines that followed this image--"for loved ones lost, wailing from pain and oppression," which revealed Amy's anxious feelings as a struggling single mother at the time "Winter Wind" was written.

Using the analytic framework discussed above (see pp. 69-71), this poem's imagery looks as follows in terms of mythic-archetypal symbolic meaning:

Oneness with winter wind = Experience of unitive consciousness

A. The wind is moaning = C. Creative/spiritual inspiration is calling

The house is getting colder. But it is her voice sending chills up my spine = My feminine/intuitive nature is being stimulated or exalted.

B. I hear the winter wind and we are one. = D. I respond to creative/spiritual inspiration and experience a unitive state of awareness/consciousness.

CR: The wind is moaning, (the inner creative urge/spirit is beckoning) and the house is getting colder (my inner nature is being stimulated). I hear the winter wind (I respond to the inner inspiration), and we are one (I feel a sense of unity with my surroundings or a unitive state of awareness/consciousness).

This analysis shows that, despite her difficult life as a single parent at the time "Winter Wind" was written, Amy was able to use her bond with nature as a support and source of inspiration. She seemed to have experienced a sense of unitive consciousness before she wrote the poem as well ("I hear the winter wind and we are one"), which no doubt inspired her to write it. And this experience relates to the above-mentioned view of Christ (1980) and Cook (1987) that women should turn to nature to reinforce their traditionally feminine qualities of feeling, relativity, universality, and intuition before encountering their animus. Like the unitive experiences analyzed earlier in the section on Amy's interview responses, the state described in "Winter Wind" relates to the second stage of growth in Christ's (1980) model of women's search for individuation, where psycho-spiritual awakenings in nature provide women with images of her own power.

Besides her intense devotion to nature, Amy's poems also revealed much about her romantic and family life, including her divorce and subsequent struggles as a single mother mentioned above, and her difficult early relations with her parents. For example, in a poem written when she was thirty four called "The Joys of Single Motherhood," Amy expressed remorse about leaving her son as she went off to work. She seemed to have felt a great deal of pain and sadness during that time over the end of her marriage, her loneliness, and her condition as a woman approaching midlife. And a similar emotional tone is reflected in "Trip to the Airport," written when Amy was forty two, which described her father as follows: "A complex man, my father/Giving gifts finally understood./Love was not a feather bed to smother us./His love was a spare tire, hidden away in the trunk,/Waiting." Here Amy expressed the sense that her father witheld love from her when she was young, but that she was coming to understand his "gifts" in later life. The tone of this piece is one of awe and even fear at her father's presence, both in childhood and later life, for Amy still seemed to be having trouble communicating with her father at the time "Trip to the Airport" was written, feeling a sense of distance from him. But throughout such trials she kept up strong ties with the earth, which gave her solace and creative inspiration.

This relationship was reaffirmed in the following lines from an untitled poem written around the same time: "A lonely cricket keeps me company/As I gather soft persimmons/Mother Earth's final gift/Before winter's harsh descent." Here, as in the poem "Winter Wind" (see pp. 246-7), and in numerous other pieces written around that period, Amy referred to winter or winter-related images like "ice storm" and "snow." In cross-cultural myth and folklore, winter often reflects the motif of old age/death. In Christian art, for example, the seasons sometimes symbolize the phases of life (childhood, youth, maturity, and death), but since they recur each year they also reflect the hope of resurrection or psycho-spiritual change (Matthews, 1986).

In light of the above discussion, much of the poetry Amy wrote while in her mid thirties to early forties shows an abundant use of winter-related imagery reflecting her concern with the last phase of her life, which she had not even entered yet. But as mentioned, middle age is a time in virtually everyone's life when old age and death, though they may be far off, become a major interest. Poems with winter imagery that Amy wrote during that period include "Winter Wind" discussed above, the untitled poem mentioned earlier (which starts with the line, "Winter's in the air"), "After the Ice Storm" (about a winter landscape)," "For Red in Alaska" (about winter-time memories of Amy's older brother), "October Wish" (about the arrival of winter), and "Winter Blossom" (about a cardinal in a winter landscape). In addition, "The Pine Tree" (about a lone pine tree in winter), "Watching the Leaves" (about her mother's obsession with preparing for winter), "Thursday's Storm" (about a late December snow storm) and "Whippoorwill" (about being in the woods in December), all written when Amy was in her mid-to late forties, also contain abundant images of winter.

In connection with Amy's winter imagery, it is noteworthy that Wallace Stevens (1954), a major proponent of the kind of direct meditative perception discussed in the literature review (see Trungpa quoted in Ginsburg, 1988) referred to "a mind of winter" as a positive state of being in one of his major poems, "The Snow Man":

> One must have a mind of winter
> To regard the frost and the boughs
> Of the pine-trees crusted with snow;
> And have been cold a long time
> To behold the junipers shagged with ice,
> The spruces rough in the distant glitter
> Of the January sun; and not to think
> Of any misery in the sound of the wind,
> In the sound of a few leaves
> Which is the sound of the land
> Full of the same wind
> That is blowing in the same bare place
> For the listener, who listens in the snow,
> And, nothing himself, beholds
> Nothing that is not there and the nothing that is
> (pp. 9-10).

In stanza 3, Stevens says that the person with "a mind of winter" does not "think of any misery" in the sound of the winter wind or in "the sound of a few leaves," and this state is one of detachment from the cognitive-affective associations of misery, distress, or sadness that winter often evokes. In the Jungian-archetypal view, such "a mind of winter" or state of cognitive-affective detachment is typical of one who has moved well along on the path of individuation. As mentioned, at the time of the study (at age fifty), Amy had achieved a degree of such detachment, an attitude beyond emotional excesses, entanglements, and shocks, "a consciousness detached from the world" (Jung, 1967a, p. 48) but still involved in it. As she said in an interview response above, "I work in a career field that can be very depressing, and I try to keep myself detached from all that. I try to stay centered. I have a pretty good relationship with *the earth*, which helps me." But the poem "Winter Wind" quoted above (written when she was about thirty-four), although about winter, did not reflect a mind of winter in Stevens' (1954) sense of the term. Instead, it expressed attachment to feelings of pain, sadness, oppression, and anger on hearing the sounds of that season: The wind is moaning/through the big maple tree./A weird, keen sound./ Women crying/for loved ones lost./wailing from pain and oppression./Sad/Desolate/ Unconsoled/Angry.

So, based on the comments and writings analyzed above, in the sixteen years between the time she wrote these lines and this study's research period, Amy seemed to progress in terms of becoming more detached from distressful feelings related to her life experiences. Buddhist meditation manuals refer to this condition as one of "dramatic detachment," called in Pali the first *jhana* or level on the path of meditative development. The *Visuddhimagga*, a Buddhist text on the stages of meditation, describes one who has attained dramatic detachment as follows: "Detached from sense-desires, detached from unwholesome states, he dwells in the attainment of the first jhana, which is accompanied by applied and discursive thinking, born of detachment, rapturous and joyful" (quoted in Conze, 1975, p. 113).

Wallace Stevens (1954), the poet discussed above is said to have attained such a state (see Bevis, 1988), and had the following to say about poetic and other artistic experience: "Emotion is thought to be at the center of aesthetic experience. That, however, is not how the matter appears to me. If I am right, the essence of art is insight of a special kind into reality" (Stevens, 1957, p. 238). Moreover, in line with Jungian-archetypal theory, Stevens (1951) adds that one's "sense of the world" (p. 122), which arises from personality or temperament, dictates the nature of one's poetic subjects. So, Amy's numerous nature-oriented poetic motifs from the time when she was in her mid thirties up to the research period undoubtedly were related to her strong ties with the earth, which in turn stemmed from childhood experiences (the personal basis of her image-making), her Native American roots (the cultural basis of her image-making), and her relatively mature psychic state around the time of the study (which frequently reflected the archetypal level of image-making). And over the years, she seemed to gain increasingly greater detachment and "insight of a special kind into reality" (Stevens, 1957, p. 238), namely, awareness of mythic-archetypal contents, which she used in poetry. Also, as shown above, such mythic-archetypal material was revealed in Amy's interview responses for this study.

With respect to the increasing detachment expressed in her creative work, consider the following excerpts from Amy's poems written over a sixteen-year span prior to and during the study, beginning with "Winter Wind" quoted above (excerpts are preceded by their affective associations and followed by Amy's age at the time of composition):

(1) loss; pain; oppression; sadness; desolation; feeling of being unconsoled; anger

The wind is moaning
through the big maple tree.
A weird, keen sound.
Women crying
for loved ones lost,
wailing from pain and oppression.
Sad
Desolate
Unconsoled
Angry. (age thirty-four)

(2) loneliness; harshness of winter

Winter's in the air.
Leaves crackle under foot.
The air is musty with their smell.
Morning's cool mist has fled from the sun.
A lonely cricket keeps me company.
As I gather soft persimmons.
Mother Earth's final gift
Before winter's harsh descent. (around age forty)

(3) solitude/isolation

The pine tree stands alone on the crest of the hill,
Casting a broad shadow in the summer sun.
When winter winds screech through her naked sisters,
Crashing stubborn limbs down to the frozen ground.
The pine tree stands alone on the crest of the hill,
Dancing in the wind to music others refuse to hear.
(age forty-six)

(4) acceptance of cyclical nature of existence; solitude;

I wind through the broad fields of southern Indiana.
Some plowed are waiting to be planted,
Others planted, waiting to grow,

emptiness

Reminders of the cycle that none can escape.
Between Lagotee and Jasper,
I pass an old two-story brick house
solid, square, standing alone,
No barns, no trees to soften the emptiness. (age fifty)

Based on the images and descriptive terms in these pieces, one can trace a progression from highly emotional symbolic/descriptive content reflecting oppression, sadness, desolation, and anger (in excerpt 1), to a feeling of the loneliness and harshness of winter (in excerpt 2), to a sense of isolation in winter (excerpt 3), to a more detached tone reflecting the nature of cosmic cycles, solitude, and emptiness (excerpt 4). And the growing sense of non-attachment to ego-related issues and feelings revealed in these quotes relates to Bodkin's (1974 [1934]) ideal of poetic exaltation discussed above in the case of Caroline (see pp. 78-9). Like Caroline, whose last poem (written during the research period) showed a degree of detachment from the negative feelings expressed in her earlier work, Amy seemed to move increasingly toward Bodkin's ideal in the above pieces. That is, she evolved beyond the need to express intense personal problems and sentiments in her poetry, using instead more mythic-archetypal motifs (e. g., her reference to the archetypal-universal cycles of nature "that none can escape" in excerpt 4 above).

This is not to say, however, that Amy completely transcended emotional or personalized content in her poems by the time she reached her early fifties. For example, the last poem included in her writing sample for this study (written during the research period, when she was approaching fifty-one) dealt with a brief love affair. Its final lines go as follows:

You held me close, demanding nothing.
Many men have held me, too many.
Their faces are lost in the haze of time.
I can conjour up scenes of sweaty passion
and sweet songs of young love,
all futile attempts to find that warmth.
The feeling I'd searched for in tangled sheets
and smoke-filled bars,
settled around my shoulders in your tiny kitchen.
And I knew,
As surely as I knew the rain was coming
When I heard the rumbling thunder.
I knew.

Summer storms are fierce
but they do not last.

Here the feelings are of resignation and pain at the loss of a lover; but the affective tone is more muted than are the intense feelings of anger, desolation, oppression, and sadness in "Winter Wind" (see pp. 246-7) (written when Amy was thirty-four). Thus, although Amy may not have reached total emotional detachment in her writing at the time of this study (at age fifty), she seemed more able to handle and write about her problems with equanimity and acceptance than she was in her thirties.

Amplification of imagery/symbolism in logs.

In writing Part I of her Period Log (See Appendix A), Amy evoked the following images (preceded by their mythic-archetypal meanings), which as mentioned, reflected the quality of the *conscious* feelings and thoughts she was having at the time they were written:

1. individual life---birthday candles- a beginning
2. life of the cosmos/divine essence---green trees
3. new beginnings---spring
4. lifegiving principle/revelation of reality---sunshine spreading out in golden glow
5. youthful re-awakening force---Eliza (her grandaughter) laughing in the rain
6. animus/male principle---Bill (her partner)
7. thoughts/ideas---cowboy hat
8. individuality/private thoughts---my office
9. spiritual principle/male activity---eagles
10. primal chaos/gloom---blackness- word of uncertainty.

The symbolic meanings of many of these images are either obvious or were discussed previously. However, those that may need explanation include numbers 4, 5, 7, 8, and 9. Number 4, the image of "sunshine spreading out in golden glow" relates to the concept of revelation of the reality of things or the mysteries of the universe, since sunlight is generally connected with spirituality and illumination of truth. A related symbol is that of the eagle (number 9), which represents height, the spirit as the sun, and psycho-spirituality in general, since the eagle lives in the full light of the sun and is thus seen as essentially luminous. Interestingly, the eagle also relates to number 6 above, the image of Amy's male partner, since the latter may be associated with the sun and the idea of male activity, that is, with the role of the father who fertilizes the female (Cirlot, 1962).

Other images above that may need to be clarified are numbers 7 and 8. Image 7, the cowboy hat, relates to the general symbolism of hats, which according to Jung, because they cover the head, usually represent what goes on inside it---thought. The choice of a type of hat associated with a specific social group reflects the desire to be associated with the qualities of that group (Cirlot, 1962). In Amy's case, evocation of the cowboy hat image can be related to her wish to be independent and free-spirited, which traits are connected with cowboys (and also with the eagle discussed above). This seems a reasonable interpretation, since several times in her later log entries she expressed a wish to be free of the tight schedule she had imposed on herself. For instance, several paragraphs down from the images listed above (in Part II of her Period Log; see p. ***) Amy wrote: "Tom [a friend who attended Native American gatherings with her] says I'm too 'scheduled'---I need to leave my time free so I can follow my spirit guides [the Native American term for presences that help one on the path of psycho-spiritual development]."

And Image 8, "my office," relates to the issue of personal freedom as well, because rooms such as offices or bedrooms symbolize individuality or private thoughts (Cirlot (1962), and as indicated in her later log entries, Amy often felt that too much of her time was consumed by other people. For example, the very first person she listed in Part II of her Period Log was Jane, a friend whom she said was "a constant reminder to me [that] I have the right and responsibility to set limits on my time---not to let anyone gobble me up." So, based on the overall symbolic significance of these Period Log images (with the exception of number 10), the conscious feelings related to Amy 's creative writing/ individuation process at the start of the study were generally upbeat and positive. She seemed to be feeling good about her personal life (number 1), and may have seen this time as one of renewal (numbers 3 and 5). As in her interview responses and poetry discussed earlier (see e. g., pp. 246-7), nature-based images were common (numbers 2, 3, 4, 5, and 9). Thus, Amy continued to compensate for potentially problematic unconscious contents by evoking images related to the archetype of Mother Earth, or the positive feminine principle.

In Part II of her Period Log, where participants were asked to focus on the specific contents of the recent period in their lives, Amy listed a number of people who were significant to her. These included her friend Jane, mentioned above, who reminded her of "the old Amy who needed to control everything and everybody." And this comment echoed a statement Amy discussed previously in connection with her interview responses, where two days prior to writing her Period Log, she said "There are a lot of things in this world that need to be fixed, and for years and years I had a sword and was going around trying to fix them. [But] I've given that up because the only thing you can really fix in this world is yourself." In this part of her Period Log, Amy also wrote about friends, her granddaughter, and others. The following is a list of these individuals and the images and descriptive terms associated with them:

1. Jane [a friend, discussed above]--mirror to see the old Annie; control [of others];

unconditional love;

2. Eliza [Amy's first grandchild]---female spirit; warmth; gift of laughter; earth; rain dancing on the steps; poke berries; leaves; basket of rocks; night sky;
3. Johnny [Amy's first born son]--spirit; spider web; bear; love; acceptance; worry; jealousy; relief; cynical act;
4. John [ex-husband]---pity; stagnation; affection;
5. Bill [partner]--confusion; warmth; fun; acceptance of [his] negative qualities; sun; fork in the road; Virgo [Bill's astrological birth sign];
6. Penny (co-worker)---warmth; giver; seeker; student; fellow traveller;
7. Tom [friend from Native American gatherings]---Sun Dance; wakan [Lakota Indian term for supernatural power, applied to specific objects]; powerful spirit; brother; snake; sweat lodge;
8. Bridget [younger sister]---child; lost in the woods; fawn w/broken leg; sadness; powwows;
9. Larry [friend from Native American gatherings]---Three Feathers; awe; disbelief; fear; trusting spirit guides; "Faith Healer Annie"; soft spirit; earth; buckskins; hope.

As did Amy's initial Period Log images, these images and terms concerning significant people in her life reflected positive, upbeat sentiments and themes, with the exception of certain terms associated with individuals 1, 3, 4, 5, and 9. The only person who inspired mostly negative descriptive terms was John, her ex-husband (number 4 above), with whom Amy still had strained relations at the time of the study.

After writing this section (and in keeping with the Period Log instructions in Appendix A), Amy went on in Part II of her Period Log to use the following terms to describe the general state of her life at the start of the study regarding work, health, diet, and the like:

1. work---promotion; disgust; getting award; using some creativity, [etc.];
2. physical/mentalhealth---major concern; depression; fibra myalgia [a muscle condition];
   surgery 18 mos. ago--thought I was going to end this life; [still] work for me to do in this lifetime; life a precious gift to enjoy; a new honesty w/myself & the world;
3. diet---I forget to eat my sugar & I get sick; Bill [her partner] a constant reminder to eat healthy;
4. physical responses---tactile sense heightened; more aware;
5. relations w/partner---open to male energy; men drawn to my spirit, strong and

glowing; carnal self enjoys the reactions [of men to her]; spiritual self waits for me to grow into wise old crone w/long white hair--eyes that see through fog; this phase a test--learn to share your space/being with male energy in harmony & "trust"; a reluctant student; I avoid, reject, doubt my sanity;

6. current affairs---L. A. riots; despair; disbelief; we destroy each other & our mother the earth; depressed; black, bottomless place--lost in a maze;
7. social events---Sun Dance; drums; burning sage; blood; sweat; friends; brothers; Tom's [Amy's friend's] strength; watching for an eagle; heat & sunshine; sacrifice of self; hummingbirds & eagles; could never settle for being a hummingbird forever; rededication to walk the good red road [i. e., the path of Native American spirituality]; shame/sadness [for] ignoring my healing energy; blocking the flow; clarity; passion.

Overall, these comments reflected both Amy's satisfaction and dissatisfaction with her life at the time. However, positive or upbeat themes outnumbered negative or self-negating motifs, with the largest number of concrete images being associated with the Native American Sun Dance she attended a few months before the start of the study (indicating, in Jungian-archetypal terms, the greatest amount of mythic-archetypal influence, and hence, the greatest depth of feeling and interest in this topic among those above). So, the balancing influence of Amy's Miami Indian heritage once again asserted itself, even at the more conscious level of the Period Log-writing process.

On the same day that she wrote the Period Log entries above, Amy evoked the following images and descriptive terms (preceded by their mythic-archetypal symbolic meanings) in the Period Image section of her Twilight Imagery Log, which reflected the depth level of her awareness, or the "symbolic point of view" (Progoff, 1980, p. 80):

1. spiritual cleansing/renewal---fire; burning sage [practice of Native Americans designed to purify an area spiritually]; snake skin in lodge [i. e., sweat lodge, where Native Americans practice bodily and spiritual purification];
2. individual life---candles;
3. lifegiving principle/revelation of reality---sun glowing orange through closed eyelids;
4. fertilization of earth by sky---rain;
5. temporal turning point---being in the thunderstorm;
6. positive feminine principle/fertility/creativity---Bill's [her partner's] damp curls laying on his neck; relief at Jane B.'s [the friend mentioned above's] leaving--the house safe again; nipples tingling; morning coffee; flowing skirts; affection;
7. libido or psychospiritual energy---warmth; heat; dancing feet;

8. constriction of spiritual principle/thought---tightness in head;
9. creative/spiritual inspiration---wind on my skin;
10. spiritual insight penetrating ignorance---night sky-stars;
11. accessing unconscious material---Betty M. & Jerry's [Amy's friends'] past-life regression [a form of hypnosis where subjects "regress" to previous incarnations];
12. future potential/newfound simplicity---Eliza's [Amy's grandchild's] smile; changes;
13. old age/death---Katy [Amy's friend]-old; sick; death; fear;
14. attachment to worldly concerns---stacks of money; busy; pressure; time
15. unity/sexuality---beads; lapis beads;
16. spirituality/spiritualization---powwow; Tarot cards [a set of 78 cards containing archetypal symbols used in the Middle Ages and later to teach students about psychic development through symbolism]; Sun Dance [Native American ritual addressed to the life-giving/spiritual powers of the sun];
17. lack of support, solidarity, or unity in the face of danger or the unknown (the unconscious)---feeling hobbled-pain in foot;
18. primordial sound/"the word"/earth---hearing drums; country music;
19. the persona archetype---people in costume; Larry [Amy's friend who attended powwows with her] in buckskin;
20. isolation---feeling detached, apart;
21. connection between heaven & earth/ spirit & matter---birds; geese flying; smell of wood smoke;
22. end of androgynous/unitive influence---Virgo's parting;
23. pain/anguish---hells; longing; tears;
24. expression/communication---telephone;
25. transition into unconscious---driving through fog-sleepy;
26. male power in family/home---Bill's [her partner's] leather chair.

As with previous imagery, the mythic-archetypal symbolic meanings of many of these images are either obvious or have been discussed previously. However, those that may require further elaboration include items in numbers 5, 6, 7, 12, 15, 19, 21, 22, and 25. Specifically, image 5, "being in the thunderstorm," relates to a temporal turning point in Amy's life, because as mentioned, in cross-cultural religious symbolism, storms represent changes in seasons, epochs, and so on (Mathews, 1986). And the fact that this image arose meant that unconsciously, Amy recognized the transition about to occur in her life (at the start of the study) toward the more introspective, spiritually directed stage discussed above. Other images and terms related to this motif include those in number 12--"Eliza's [Amy's grandchild's] smile," and "changes"; because in cross-cultural myth and folklore children are typically associated with new beginnings (Mathews, 1986), and the term "changes" has obvious connections with renewal.

The image cluster in number 6--"Bill's [Amy's partner's] damp curls laying on his neck," "relief at Jane B.'s [Amy's friend mentioned above's] leaving--the house safe again," "nipples tingling," "morning coffee," "flowing skirts," "affection," all involve the positive feminine principle, fertility, or creativity. Specifically, as mentioned earlier in the case of Caroline, hair (in this case, "Bill's curls") relates to the positive feminine archetypal symbol of the "body-vessel," from which offspring and other creative issues come forth. Because the body-vessel's significance includes the exit zones that make whatever arises from it something "born," such as hair or breath (Neumann, 1970). Likewise, the other images in this group relate to the positive feminine: "nipples tingling" relates to the breast, an obvious symbol of maternal nurturance, "morning coffee" involves the traditional feminine/maternal role of preparing food and drink, "flowing skirts" concerns feminine garments, and "affection" has the obvious connotation of feminine/maternal care, since the mother is seen as the primary care-giver for children in most cultures and in Jungian-archetypal and other schools (e. g., Freudian psychoanalysis).

Like the images just described, those in numbers 15 and 21 have related meanings. But in this latter group, the significance involves unification. In the case of number 15 ("beads" and "lapis beads"), the meaning relates to that of the bead necklace, symbolizing the unifying of diversity and the state of unity inherent in continuity (Cirlot, 1962). Similarly, the items in number 21 ("birds," "geese flying," "smell of wood smoke") all relate to unification, but more specifically the union of earth and heaven, matter and spirit. Because birds mediate between earth and sky in alighting and flying, and smoke goes from earth to sky as it rises. Number 22 ("Virgo's parting") also relates to these clusters in that the astrological sign of Virgo (the birth sign of Amy's partner, Bill) is connected with a unity, androgyny, or a state characterized by both positive and negative forces (Cirlot, 1962). And the image of "Virgo's parting," inspired by the fact that Amy's Twilight Imagery Log was written around the end of the time when the sun moves through the constellation Virgo (August 23 to September 22), relates to the end of that 31-day period, when astrologers say the unifying energies of Virgo influence earthly affairs.

The images in Number 7, "warmth," "heat," and "dancing feet," all relate to *libido* , the term for psycho-spiritual energy coined by Freud (1965 [1900]), and later used by Jung (1967b). Warmth also connotes feminine/maternal affection (Neumann, 1970). Similarly, the image of "dancing feet" is connected with eternal or cosmic energy, as in Hindu art depicting Shiva, god of spiritual energy and change, who is often shown dancing in a circle of flames (Cirlot, 1962). And finally, "people in costume" and "Larry [Amy's friend who attended powwows with her] in buckskin" (the images in number 19) relate to the persona discussed above, because the latter reflects the external image or identity we project to the world, which has to do with costumes, personal appearance, and the like. And "driving through the fog- sleepy" (25) represents change from one condition to another, since in universal myth and folklore fog is generally a symbol of the indefinite, or transition (Mathews, 1986).

As a group, the above images and descriptors from Amy's Twilight Imagery Log reflected a great deal of interest in the inner life. More specifically, numbers 1, 3, 7, 8, 9, 10, 11, 16, 17, 18, 21, 22, and 25 above, or a total of 22 out of the 55 images from that log involved inward-directed or psycho-spiritual motifs. Moreover, a prominent subtheme in this group of 22 images concerned Native American spirituality, which was represented by all the images in number 1, the "dancing feet" image in number 7, both of the images in number 15, the "powwow" and "Sun Dance" images in number 16, and the "Larry in buckskin" image in number 19. And as discussed earlier in the analysis of Amy's interview responses, her Miami heritage provided comfort and support in her journey toward individuation. So, it is understandable that she evoked a lot of imagery involving Native American spirituality and culture while experiencing the deeper levels of unconscious processing, that is, while doing the Period Image part of her Twilight Imagery Log (see Appendix A for details). For writing the Twilight Imagery Log allows one to approach the recent time in one's life from the mythic-symbolic or "depth" dimension (Progoff, 1980). In light of this notion, one can compare the Twilight Imagery Log images and terms above, which arose from the middle level of consciousness between waking and sleeping (Progoff, 1980), with Amy's Period Log images presented earlier, which derived largely from waking consciousness, to see that the personal and mythic-archetypal levels of her unconscious symbolically expressed different feelings and ideas than did her waking consciousness. The former images are more internally oriented and the latter more externally or socially oriented, which goes along with the nature of the respective logs in which they were entered.

Specifically, Amy's Twilight Imagery Log images revolved largely around inner-directed themes like psycho-spiritual cleansing or renewal, the revelation of reality, the positive feminine principle, fertility or creativity, psycho-spiritual energy, inhibition of the spiritual principle, creative/spiritual inspiration, spiritual insight penetrating ignorance, accessing unconscious material, spirituality or spiritualization, and transition into the unconscious. Whereas the themes of her Period Log images were more mundane or outward-directed (while still being largely positive or upbeat): the individual life, new beginnings, the youthful re-awakening force, the animus or male principle, and individuality or private thoughts. This result may be interpreted to mean that Amy's externally oriented concerns and life experiences at the start of the study (reflected in her Period Log entries) were about to move toward increased inner-directedness or spiritual involvement (reflected in her Twilight Imagery Log entries).

For the imagery from the depth level contained in the Twilight Imagery Log tends to be portentious about the next phase of life: "One overarching truth that presents itself to us as we observe the organic continuity of life is that all circumstances will eventually be transformed in their time and in accordance with their inner nature" (Progoff, 1980, p. 84). And the signs of such change in their next immediate stage in the context of one' life are often revealed ahead of time on the symbolic level by means of Twilight Imagery (Progoff, 1980). As shown in Amy's interview responses, this interpretation is justified. Note for example, that during her interviews discussed in an earlier section, Amy mentioned several unitive states of consciousness (one while attending a Native American spiritual gathering) that occurred for her during the research period, which she had not experienced before, as well as an increased desire for solitude, which she said was not typical of her. And these inner-directed experiences all occurred in the months just after Amy had produced the Twilight Imagery Log images and terms above, which were dominated by themes of the inner life.

Moreover, as in the case of Aaron above, Amy's Twilight Imagery Log images were much more abundant (a total of 55) than were her Period Log images (a total of 10), indicating that for her, the twilight imaging procedure associated with the Twilight Imagery Log (see Appendix A) functioned according to plan. That is, Amy's increased imagery production in connection with the Twilight Imagery Log fulfilled Progoff's (1980) claims about the procedure (also see discussion of Aaron's Twilight Imagery Log experience on p. 210). However, it is noteworthy that Amy's total Period Log and Twilight Imagery Log images (65) also were much more numerous than Aaron's, who evoked a total of only 11 Period and Twilight Imagery Log images. This result was similar to that of Miller (1990), who found the imagery evoked by women in a creative writing class to be much more abundant and varied than that of the men. She describes her own and her participants' experience as follows:

> We went in search of the Muse by journeying within to that dreamlike world [the twilight state] where characters with powerful, seemingly autonomous voices leapt forth into our consciousnesses. What we discovered was that while the men in our group always projected or 'uncovered' voices of inspiration that were distinctly feminine, the women writers in the group had a much wider variety of responses. The women found figures [twilight

> images] so diverse in form that it was difficult to categorize them. [These] inner Muse figures had specific information, and often inspired or urged the writer to continue, to examine unexamined feelings, to forgive or to forget the past (p. 9).

The twilight images of Miller and her students were generally positive, sometimes stern figures who evoked awe and respect. But the women's images were more rich, numerous, and varied than were the men's, including some that were not genderized at all, like dragons (also produced by Amy), waterfalls, and floating balls of light (Miller, 1990).

This led Miller (1990) to posit that the women's imagery was different and more abundant because the feminine principle itself is inherently linked to the creative process. That is, the very nature of being female predisposes women to have greater access to the unconscious, to intuition, and to non-ordinary-states, which, according to numerous researchers and theorists (see discussion of feminine consciousness and related topics in the literature review), are central to creativity. Besides gaining support from Amy's and Miller's results, this view also is corroborated by the above-mentioned results of Caroline (see pp. 94-5), who evoked 36 Period and Twilight Imagery Log images, more than three times as many as did Aaron.

On the same day that she completed her Period and Twilight Imagery Logs, Amy began her Daily Logs, continuing the latter on a regular basis throughout the research period. Her earliest Daily Log thoughts, feelings, and images centered on her partner, her friend Jane (who she said was a "mirror of the old Amy" who liked to control others), her granddaughter, and her son Carl. Interestingly, in her first Daily Log entry, Amy wrote that it was being made on the day of the new moon, which indicates new beginnings, and reflects the powerful influence of nature and the matriarchal/feminine in Amy's life. For the moon and its cycles are associated cross-culturally with the feminine principle or feminine consciousness (see discussion above of Amy's interview responses), and Amy often referred to such lunar themes in her interviews, creative writings, and log entries. This comment also may be linked with the following imagery from Amy's Period Log (analyzed above): individual life---birthday candles--a beginning; new beginnings--spring; youthful re-awakening force--Eliza (her grandaughter) laughing in the rain.

In her Daily Log entries for the next few weeks, Amy described several dreams, which as mentioned in the study of Aaron above, are especially rich in revealing unconscious processes and contents. Jungian-archetypal theory also asserts that because a person's dream life is an ongoing dialogue between waking and unconscious processes, isolated dreams should be interpreted (when possible) in the context of the series of dreams in which they are embedded. By analyzing a dream series, one can follow the growth of a complex or pattern of complexes, which as mentioned, are groups of images, feelings, thoughts, and perceptions centered around a common feeling-toned person, event, or thing. Such a sequence may reveal figures or motifs that relate to the dreamer's overall creative-individuation process (Hall, 1982). In the following paragraphs, a group of dreams (in chronological order) that Amy recorded in her Daily Logs from the time she began the log-writing process until midway through the study is discussed (amplifications of dream imagery are included between sets of dreams):

> Dream 1: I'd been dreaming about a woods, driving through it; fallen leaves; three shiny knives.
>
> Dream 2: In the woods again, then in a big city---brick buildings, trucks, electric power lines running through a metal tube---Jack T.

In interpreting these dreams from a Jungian-archetypal perspective, it is important to remember Jung's (1966 [1916]) views on dream contents: "The dreamer is the whole dream; she is the river, the ford, and the crab, or rather these details express conditions and tendencies in the unconscious of the subject" (CW 7, p. 84). That is, all the characters, events, and objects in a dream represent aspects of the individual dreamer's intrapsychic drama (Barnaby, 1991).

With this in mind, the woods image in Dream 1 reflects the feminine/unconscious as it manifested in Amy's life around the start of the study. Because forests are associated with the feminine principle or Great Mother, which is identified with the unconscious, and so it follows that the forest also symbolizes unconscious processes (Cirlot, 1962). Moreover, as mentioned, the automobile and similar vehicles represent the human body/mind, and when a person is driving them, they symbolize the archetype of the Self in conjunction with the body/mind. Finally, when several leaves appear together as a motif, they represent people; and knives symbolize vengeance, death, and human instincts (Cirlot, 1962). So, the symbols in Dream 1 can be said to mean that Amy (the car being driven) was moving ("driving") through her unconscious ("a woods"), and that others ("fallen leaves") somehow figured into her feelings at the time, as did revenge/anger ("three shiny knives"). Also, the fact that there were *three* knives in the dream means that the sense of anger/vengeance Amy felt at the time was reaching a level of synthesis in her unconscious, and perhaps would be expessed soon, since the number three relates to "sufficiency, or the growth of unity within itself" (Cirlot, 1962, p. 222). Such synthesis of Amy's anger did occur, at least to a degree, because as will be seen in the discussion to follow, she expressed a lot of anger in subsequent dream reports and other entries.

Dream 2 is an extension of Dream 1, because as Amy said, in the former, she was "in the woods again" that is, she was continuing to encounter unconscious material. The fact that she went from woods to city in this dream may be interpreted to mean that she wished to extract herself from the influence of unconscious processes (in this case, her shadow- and animus-related feelings of vengeance/anger), and seek refuge in female relationships or the female principle. For as mentioned above in the case of Caroline (see p. 87), the city symbolizes the protective aspects of the feminine (Cirlot, 1962). Likewise, "brick buildings" and "trucks" may be related to individual human beings, for they both symbolize the human body/mind and thought (Cirlot, 1962). Finally, the "electric power lines running through a metal tube," connected in Amy's Daily Log with the image of "Jack T." (a friend of hers), may be said to reflect her wish to communicate or express ("electric power lines running through a metal tube") some aspect of the male energy within herself (reflected in the masculine image of her friend). So, overall, Dreams 1 and 2 together involved unconscious feelings that Amy needed to address at the start of the study, namely, those concerning traditionally male elements within herself. Because, as mentioned, all components of a dream reflect intrapsychic aspects of the dreamer that need to be resolved or brought to light (Barnaby, 1991; Hall, 1982).

The next dream from Amy's Daily Logs continued the motif of anger/vengeance expressed in the images above, but revealed more overtly the imaginal object of Amy's strong feelings:

> Dream 3: An empty house; a wooden box with a broken lid. I took it andwent scurrying down an alley. Dogs came at me--didn't hurt me--a house like Greenbriar Lane [a former residence]. Katy T. [a friend and co-worker] being in a convertible with four men; one of them had a dog which pissed on K. T. I was mad. Going back so she could clean up/ change. An ex-client [from Amy's job counseling clientelle] and her son laying on a bed w/lots of people; a fish tank--two of them, full of guppies; Eliza[Amy's graddaughter] trying to get one. A monologue from me about the injustice in the legal system for women.

On the personal or surface level, the images in this dream reflected Amy's feelings of anger toward the male-dominated establishment ("A monologue from me about the injustice in the legal system for women"). This interpretation is supported by noting the references to a *man's* dog urinating on Amy's *female* friend Katy, and Amy's reaction of anger ("I was mad"), and to "an ex-client and her son laying on a bed," because both Katy and the client (one of her job counseling cases) were women poorly treated by the largely male socio-political system.

But at the intrapsychic level of Amy's creative/individuation process, one can see that these images reflected an inner struggle with her animus. In this dream and in Dreams 1 and 2, Amy projected anger toward male figures as reflections of the anger she felt toward the traditionally masculine parts of her own personality. For as mentioned, all dream contents ultimately represent elements of the dreamer's own intrapsychic story or personal mythology (Feinstein & Krippner, 1988). This interpretation is born out by the comments (quoted above on p. 243) from Amy's first interview:

> There are a lot of things in this world that need to be fixed, and for years and years I had a sword and was going around trying to fix them. [But] I've given that up because the only thing you can really fix in this world is yourself.

Here, as mentioned, Amy described the traditionally male qualities of control and assertiveness that she felt she had balanced with her feminine side, but which still plagued her unconsciously, based on these dream records.

The next dream Amy recorded in her Daily Logs again extended the motif of dealing with the animus, but in a less angry way:

> Dream 4: Shopping in a Kroger; miniature grapes; a huge man going to the Marsh [another grocery store]--his idea--'They have a good produce section.' Getting the movie 'Falling from Grace.' A band; blues music; black folks; a cute black baby; horses--lots of them. Kelly K.'s [a friend's] dad wearing a beautiful beaded leather coat. At one point I was in a house w/Becky, Laura & Johnny [Amy's children]--we were looking for a room without a window; a tornado was coming; we were calm. The feeling of reality was so strong during the kiss--odd. I could taste it. Betty M.[a friend] was in the dream too.

Here Amy expressed mild resentment toward the "huge man" (her animus) with whom she went to the grocery store (reflective of her feminine side, since shopping represents the traditionally feminine role of providing sustenance for others, and grapes symbolize the feminine quality of fertility [Cirlot, 1962]). And her use of the phrase "his idea" implied resistance on her part to the thought of going to the store. It is noteworthy that in this dream, Amy got the video *Falling from Grace* (McMurtry & Mellencamp, 1992), about a man who returns to his hometown to revert to the wild ways of his youth, feeling driven to make music and find romance. This theme reflects Amy's own desire for oneness through a fulfilling relationship (the object level discussed above) or through integration of her animus qualities with her feminine side (the subject level). For the image of "blues music," "black folks," and "horses" which appeared after the video image, all relate to strong primal urges. That is, the blues and the African-American culture from which it sprung are linked in the popular psyche with sexuality. And, in cross-cultural myth and folklore, the horse symbolizes intense desires and instincts (Cirlot, 1962).

The next two dreams Amy reported in her logs also reflected the inner struggle she was experiencing early in the research period involving conflicting elements of her nature:

> Dream 5: Jane B. [the friend discussed above]; a pair of scissors; talk w/the other village kids. Am I feeling guilt? inadequate? I had a wierd sensation when I saw the poster: 'Amy B. Expulsion Paintings'---is there such a thing? Frost-bitten plants were in my dream.
>
> Dream 6: Travelling in a car, searching for something--a park; trees; a city. An old house; stairway on both sides of the room; a red bud tree blooming indoors; planning to remodel, put in a fountain--'not this old house,' the expert said. Travelling again w/some man ; swampy wet ground; arguing

> about where to put the tent. Frustration. My sister Bridget; a camping kitchen box--mildewed dish towels; a furry rabbit just sitting there; a great horned owl. Being at Disney World--crowds; instruction on country crafts; a restaurant; something about the baby hurting her foot. A door that wouldn't close & 3 little metal hooks; asking the man w/me if he had condoms (that was w/the old house part). That door must be Motherhood.

In these dreams, Amy continued to express anger/vengeance toward her animus, as well as the added sentiments of guilt and insecurity ("Am I feeling guilt? inadequate"?). For in Dream 5 she evoked the images of "a pair of scissors" and a poster with the words "Amy B. Expulsion Paintings," which may be said to represent the cutting of the thread of life (Cirlot, 1962), and the removal (expulsion) of unwanted characteristics respectively. And Dream 6 again included the image of travelling with a man, this time to go camping, which ended in "arguing about where to put the tent," "frustration," and "asking the man if he had condoms." Here the emotional tone of Amy's imagery is one of conflict with (agruing and frustration) and anxiety toward (asking about the condoms) her animus side.

Moreover, Amy said she was "searching for something--a park; trees; a city," all of which are traditionally feminine images, and which indicate a parallel desire to seek refuge from or avoid her animus-related issues through immersion in female-oriented energies, activities, or relationships. This interpretation is supported by the existence of the "door that wouldn't close" and "3 metal hooks" images; because in cross-cultural symbolism the open door or gate symbolizes a challenge to address or an open secret (Mathews, 1986), and the three hooks suggest the notion of getting "hung up" or "hooked" on dealing with inner issues. Once again, as with the "three knives" image from Dream 1, the "threeness" of the hooks also reflects the fact that Amy felt she was about to come to a closure or resolution of her animus-related problems in the near future, because the number three symbolizes completion (Cirlot, 1962).

In this connection it also is noteworthy that, concerning the "door that wouldn't close," Amy said "That door must be Motherhood," which means she also saw certain unresolved issues within herself about her maternal role. And just after she recorded Dream 6, she wrote "I'm looking forward to the sweat [the Native American sweat lodge ritual of physical and spiritual cleansing mentioned above on p. 256]. I expect a wonderful message and some healing to happen," which relates to the idea of resolving personal problems. Also, in the same entry she wrote "Anger at John [her ex-husband] when he started talking about buying a place in the country. If he'd been fair with me & the kids I'd have a place," which reflects the fact that Amy was projecting her animus issues onto her former spouse.

This relates to the discussion above (see pp. 245-6) on the first stage in a woman's search for self-realization: "the experience of nothingness" (Christ, 1980, p. 80), in which she sees that her life is based largely on masculine values and projections. If Amy had addressed the remaining projections of anger/vengeance onto male figures (like her ex-husband) that she clung to, she could have released the energies tied up in this process and used them in creative writing and other work. But she continued to project anger onto her former spouse in the comments following the next dream from her Daily Logs as well:

> Dream 7. A small cabin w/wood not finished inside; people helping me [make] shelves for books

Here, dependency or getting help from others is the main motif. And just after recording this dream, Amy wrote of her daughter and ex-husband as follows: "letting go of Sarah [Amy's daughter]--she must learn to fend for herself, ditto John [Amy's former husband]." In the Jungian-archetypal view, through Dream 7 and the words that followed, Amy both unconsciously and consciously expressed the idea that the independence she said her daughter and ex-husband must learn was really a problem in herself that needed to be addressed. This interpretation is supported by the frequent references to loneliness and longing in her Daily Logs. For example, around the time Dream 8 below was recorded, Amy wrote "Why do I long for family? I left there [her aunt's house] at midnight, drove home alone. Memories of an old lover came to mind, keeping me company on the dark drive." So, the angry/veangeful feelings toward her ex-husband (Amy's own animus) continued to be shown in her dreams and consciously produced writings, as she projected traits onto him and her daughter that she actually possessed herself.

The following dream, which Amy recorded ten days after Dream 7, brings to a more powerful emotional level the anger/revenge motif developed in the preceding dreams:

> Dream 8: Sarah [Amy's daughter] being kidnapped. She was about 10 in the dream. I rescued her but she was beaten and raped. I shot the man--emptied a gun into him; bloody.

Here Amy's violent reaction toward the man who had beaten and raped her daughter (an aspect of her feminine side or shadow) reflected an attempt to resolve her animus-related issues. Such a male figure represents an inner, partial personality (an animus figure in the case of women). And, based on the dream-related remarks from her Daily Logs above, this figure appeared to be a likeness of Amy's ex-husband, as part of her own personality, that is, her own unknown strength--indeed brutality--to which she showed a strong emotional response (Whitmont & Perera, 1990).

Amy refused to accept the dominance (beating and rape) of herself (her daughter) by her inner brutal/agressive tendencies (the man), symbolically killing or terminating them ("I shot the man"). As mentioned, if she could have more fully assimilated this dream's implications by consciously accepting and connecting with the potentially agressive qualities depicted by the male dream figure, she could have integrated a missing part of her psychic wholeness (Whitmont & Perera, 1990), and so advanced toward individuation and enhanced creativity. Because the energy tied up in dwelling consciously and unconsciously on this part of her makeup would be released to be used more constructively in other ways. And this could have been accomplished through the above-mentioned process of active imagination, whereby fantasy entered into consciously with a teacher can stimulate the unconscious into interacting with the ego, or center of consciousness (Singer, 1973). In this way, the imagery and descriptors that Amy produced in her dreams could be related to the appropriate individuals and events in her life. And thus she could become aware of the links between her imagery, its personal and social references, its mythic-archetypal origins in the unconscious, and inner problems that needed to be addressed.

As Whitmont & Perera (1990) state, dream activities involving sexual deviations like Amy's daughter's rape in Dream 8 represent attempts to connect with the tendencies reflected by the image. While they first need to be examined on the object level, they also point to inner dynamics and psycho-spiritual desires. In Amy's case, rape may be said to depict her tendency toward wanting to control others, which was discussed above in connection with her interview symbol of the sword. The motif of control or dominance was repeated again in a different form in the following dream report written a month after Dream 8 occurred:

> Dream 9: Riding in a semi stalled on a country road; 2 ahead of us. I was w/a man. Walking on a street w/a girl. A man comes after us w/a knife--I fight. We go into a kitchen. I finally kill him. He isn't a big man--dark short hair. Light gleams on his knife; the knife I use to destroy him. When the police come they are characters of police--in lines. I say "I know who you all are--city police, state police & FBI." They shake heads in amazement. "Where were you when I needed you.

In this dream, Amy again evoked a knife image ("Light gleams on his knife"), which was like the one in Dream 1 ("three shiny knives"). Such symbolism is the inversion of sword symbolism, since the short blade of the knife represents the primacy of instinctive forces in the one wielding it, while the long blade of the sword reflects the psycho-spiritual height of the swordsperson (Cirlot, 1962). In light of these meanings, Amy seems to have had a loftier conscious view of her animus-oriented, controlling side (reflected in the sword symbolism from her interview comments above), while harboring more angry/veangeful feelings toward it unconsciously (mirrored in the knife symbolism of Dreams 8 and 9). Moreover, in describing Dream 9, she expressed closure or resolution about her inner conflict with her animus. For instead of saying "I shot the man" as she did in Dream 8 above, which leaves open the question of whether the man (her animus-related issues) died, in Dream 9-she said "I finally killed him."

After Dream 9, Amy recorded no dreams in her logs for several weeks, suggesting that this dream may indeed have provided a sense of closure or catharsis. Because in terms of the Jungian-archetypal notion of compensation discussed above (see p. 57), the intense symbolic activity of Dreams 8 and 9 may have purged some of her negative unconscious feelings toward her animus. So she had less need to dream about "killing off" parts of her masculine side. For dreams--in the Jungian-archetypal view--represent events in the unconscious, and also compensate for the conditions of conscious life (Jacobi, 1974). So they have the capacity to alter the structure of both the unconscious complexes (see pp. 261-2) and the waking consciousness. This compensatory/transforming function of dreaming helps a person toward increased individuation, or growth toward "wholeness" (Jacobi, 1973), and an enhanced capacity for creativity in writing or other fields.

In Amy's case, this change to a more integrated, creative trend was shown in her next dream, where the symbolic content deviated radically from the violent images in Dreams 8 and 9, being recorded in her Daily Logs six weeks after Dream 9:

> Dream 10: Rings, gold & jewels---one big one was carved from an iridescent white stone, and had pearls & diamonds on it.

All these images have positive connotations regarding both day-to-day and psycho-spiritual affairs. Specifically, the ring is a cross-cultural symbol of continuity and wholeness, which is why it has been used in myth and folklore both as a symbol of marriage and of the endlessly repeated cycle of time (Cirlot, 1962). And gold represents all that is superior, being the essential element in the symbolism of the "hidden treasure," which represents the fruits of inner work, namely, illumination or insight (Cirlot, 1962). Similarly, in most cultural traditions, jewels symbolize spiritual truths or superior knowledge, with both pearls and diamonds representing the "mystic Centre" (Cirlot, 1962), the ultimate objective of meditative practice. In addition, pearls connote androgyny and diamonds reflect the general symbolism of treasure and riches, that is, of moral and intellectual knowledge (Cirlot, 1962). Thus, compared to the violent animus-related imagery of Amy's Dreams 8 and 9), Dream 10 has a much more life-affirming and inward-directed tone, with images reflecting lofty psycho-spiritual meanings.

Two weeks later, Amy recorded a long, complex dream in her Daily Logs, which represented a more positive relationship with her masculine side:

> Dream 11: I was in [a] big office building talking about work. Nancy B. [a co-worker] was there. We were talking about fraud & then Pam G. [a former co-worker]. Everyone rolled their eyes at the mention of her. Then I was setting on a day bed--like mine--talking about how difficult it is to be a single parent, the need for funding, etc. Three of us, all women, went outside for a lunch break. We were setting in the sun on some steps; brick walls & an old building. We shared a candy bar--sort of like an old Cherry Hump [a type of Candy from Amy's childhood] but it came in 3 pieces--I

broke mine in half; dark chocolate; white; creamy gooey center. I saved half of it and ate half of it. A man came by---tall construction worker wearing a tool belt. He asked us something, I don't know what but I said this is Morgantown. You know you are in Morgan County. He thought he was in Brown County [these are two counties near where Amy lived and worked].

I'm back in the office part. A woman--younger than me, short brown hair, thin, wearing a dress & I walk down halfway to the construction area where the elevators are. She gets in one--it's dark & has no doors--& goes down. The tall man is there. We get in one & go up. It's dark--there's no door. I'm afraid a little of falling off. I look for something to hold onto & find some holes behind me. I put my fingers in them & something is pinching me. Then something bites my left arm. "There's bats in here," I say. "Yes, they aren't much of a problem." He's talking on this long ride up but I don't know what he's saying as we are going. He wants to show me something.

Soon we are at the top & the elevator stops. We are in a huge attic like a barn or church. There's a huge round stained glass window in the peak of the wall. It's St. George & the Dragon [the symbolic image mentioned previously in connection with the sword symbolism from Amy's interviews]. The boards supporting the roof are skinny & few & far between. I remark that I thought it would be more like a barn w/supports & beams. He said yes--except it is only for show--doesn't weigh as much as a real roof; it doesn't support anything. He is impressed that I recognize the difference. I feel protected as we walk along a narrow platform at the edge of the "room."

Twilight, not completely dark, but even though I don't look over the edge, I know it is a long way down & I don't want to fall off. He walks between me & the edge. We come to big double doors; he opens them--one of them--and we go through; me first. He's very gentlemanly & I let him be. That's odd. I could have & probably would open the door myself. On the other side we are in a posh hotel. The carpet is thick & soft, the wallpaper elegant; the furniture is empire style--Queen Anne! He shows me around. It's a beautiful place full of people. There's a theatre-type place only not dark. The stage has a backdrop that moves. It's a mosaic it seems--made of that fake stained glass stuff. St. George & the Dragon are there too. It's interesting to watch & I'm tickled by it & giggle. He likes that. One of the scenes is of a corner gas station/grocery store in a small town. The gas pump is on the ground; it's raining. A nurse in platform shoes is delivering mail. I see the mailman. He isn't delivering mail. He leaves stage left. He's dressed funny. There's a little girl standing in the rain. It might be me. The nurse gives her a letter. She unfolds it. It is about 2 ft. long. She reads it to the audience--"They are in Louisiana not Florida. Are they fooled"!

Oh I forgot the part about the couch. When we get there (after I giggled but before the little girl scene) he [the man accompanying Amy] sits down on an empty couch--burgundy w/flowers, no back. He bounces on it, inviting me to sit. I don't. Then it is full of construction workers. There's a chair, sage green wing-back. He offers it. I don't sit in it either. I sit on the floor in front of him. There's a lot of kids there. I feel knees behind me & movement. When the show is over I turn around--he is gone. So are the other workers. Old gray-haired people are in their places. I feel panic. How will I get back downstairs? I look for him; go back to the doors. There's a sign. It says 'Do not enter' or something like that. I know there must be an elevator. How did all these people get here? I see a

> little narrow stairway--stupid wallpaper--pink & burgundy. I don't want to go down the stairs walking all the way. One big glass door leads to the roof. It's been a terraced place for a penthouse; remnants of a garden. I look out over the top of the city---big like Indy [Indianapolis]. I know I'm not in Morgantown! I see J. C. Penney's. It's twilight & misty. I could stay here & enjoy the sunset. BUT I got to get back to my office. I go back inside to look for an usher or doorman to ask for help. I walk behind the audience--back toward the doors. If I don't find someone to help I'll go through the door. I know he is on the other side & will help. I'm perplexed & a little irritated that he left without saying anything. He probably intends to come back for me. I see a man in uniform--little hat on his head like the old doormen or elevator boys from my childhood.
> I walk towards him & wake up.

Due to its length, this dream will be amplified in parts in the following paragraphs. Then a summary interpretation of the overall dream content will be presented.

In the first two paragraphs of Amy's record of Dream 11, the theme of seeking refuge or escape from the animus-oriented aspects of her nature by immersing herself in female companionship (the traditionally feminine side of her own psyche), which appeared earlier in Dream 6 (see pp. 264-5), emerged again ("Three of us, all women, went outside for a lunch break"). But in Dream 11, Amy's encounter with her animus ("A man came by--tall construction worker wearing a tool belt") was more cordial ("I feel protected; He's very gentlemanly & I let him be") than it had been in Dreams 8 and 9, where she stabbed or shot the male figures. This more amiable quality relates to the interpretation above that through the compensatory effects of the latter dreams, Amy may have resolved some of her feelings of anger/vengeance toward her animus side.

However, confusion still lingered in her unconscious about the traditionally male aspects of her nature. Because the male dream figure did not know where he was and asked the female figures (Amy's feminine aspects) about his location, to which Amy replied "You know you are in Morgan County." Moreover, Amy still harbored a certain amount of anger toward her animus side which she continued to project onto the male-dominated political-legal system. Because she said "I was setting on a day bed--like mine--talking about how difficult it is to be a single parent, the need for funding, etc." It also is noteworthy that in this part of Dream 11 Amy was sitting "on a day bed." Since as mentioned in the case study of Caroline above, the bed symbolizes the nurturing/fertile aspects of the feminine (Neumann, 1970). And so, Amy was reinforcing her symbolic identification with her feminine side, reflected originally in the fact that she was in the exclusive company of women at the start of the dream.

Despite her ongoing negative feelings toward her animus, Amy went with the "tall construction worker" (animus) on a tour of "a huge attic like a barn or church" (her unconscious/spiritual life). According to Cirlot (1962), the church or temple represents the psycho-spiritual "Centre" discussed above with regard to the diamond and pearl images from Amy's earlier dream (Dream 10). Broadly speaking, it is the psycho-spiritual significance of the Centre that prevails, the temple being related to the symbol of the mountain-top as focal point of the intersection of heaven and earth. Thus in Dream 11 Amy extended the motif of psycho-spirituality begun in Dream 10, but added a lot of other detail about her unconscious processes concerning this theme.

For instance, the image of "St. George & the Dragon" on the "huge round stained glass window in the peak of the wall." may be related to the symbolic image of the sword mentioned previously in the analysis of Amy's interview responses. As stated above, for males, the motif of the hero (in this case St. George) slaying the dragon (problematic, formerly unconscious material) with a sword (symbolic of will, discrimination, or spiritual insight) reflects the idea of getting in touch with the anima or one's affective, intuitive, feminine side (the princess or magical powers). Conversely, for women, in heroic mythic-archetypal female symbols and figures, sword-wielding relates to enhanced access to the animus or traditionally male traits, such as logical discernment and reason. So, in identifying with the lofty archetypal image of St. George and the dragon twice in the above dream (the first time it appeared, it was even positioned in a high place: "There's a huge round stained glass window in the peak of the wall. It's St. George & the Dragon"), Amy expressed a more positive or elevated approach to dealing with her animus than she had shown in Dreams 8 and 9, where she stabbed to death or shot the male dream figures.

After describing the image of St. George and the dragon in the context of the church/barn, Amy wrote that during her dream it was "twilight, not completely dark." And in cross-cultural symbolism, twilight represents dichotomy, the dividing line between two opposites (Cirlot, 1962). In Amy's case, just after she mentioned twilight, the dream figures, namely she and the male construction worker (her animus) crossed such a line by moving to "a posh hotel" where "the carpet [was] thick & soft, the wallpaper elegant, [and] the furniture empire style." Thus here, twilight may be said to represent Amy's change in perspective from the more spiritually oriented setting of the church-type building to that of a more worldly or sensual context, where she experienced the image of "a theatre-type place." And once again, "St. George & the Dragon were there," only this time they were part of a "stage backdrop that moves. It's a mosaic it seems--made of that fake stained glass stuff."

It is noteworthy that Amy described the first image of St. George as a being on "a huge round stained glass window in the peak of the wall," whereas the second one was on "a mosaic made of that fake stained glass stuff," which served as the backdrop for a theatre production. The transformation of this image (which for women represents dealing with animus issues), from real stained glass to "that fake stained glass stuff" in Amy's dream may reflect a lower unconscious estimation of her external life (the hotel with theatre inside) as compared to her inner life (the church-like structure). This analysis is supported by Amy's frequent references to her need for solitude (the inner life) throughout her Daily Logs, and her wish to keep social commitments (her outer life) from consuming her. For example, recall the comments above from her Period Log about her friend Jane, whom she said was "a constant reminder" that she had the right and responsibility to set limits on her involvement with others.

Moreover, the theatre scene in Dream 11, which Amy described after her general description of the "posh hotel," may be said to represent an "overall Grand Theme" (Whitmont & Perera, 1990) in her life. For in the Jungian-archetypal view, "when the theatrical motif of 'witnessing the show' appears in dreams, the dreamer is confronted with a dominant of his or her life pattern. The message is: this is what the 'show,' your life, is all about" (Whitmont & Perera, 1990, p. 100). That is, whatever is seen or heard in such performances directs one to the leitmotifs of one's life, or at least of one's life situation at the time. Amy described these general themes from her theatre scenario as follows:

> One of the scenes is of a corner gas station/grocery store in a small town. The gas pump is on the ground; it's raining. A nurse in platform shoes is delivering mail. I see the mailman. He isn't delivering mail. He leaves stage left. He's dressed funny. There's a little girl standing in the rain. It might be me. The nurse gives her a letter. She unfolds it. It is about 2 ft. long She reads it to the audience--"They are in Louisiana not Florida. Are they fooled"!

Here the setting is a small town like the one near which Amy lived. As mentioned, cities (and by extension, towns) represent the protective aspect of the feminine (Cirlot, 1962). And rain is a cross-cultural symbol of the effects of heaven (the sky) on the earth, being associated with fertility or the fertilization of the earth by the sky (Mathews, 1986), and the psycho-spiritual influences of heaven descending onto earth (Cirlot, 1962). Moreover, the "nurse in platform shoes delivering mail" may be seen to reflect Amy's feminine side usurping the power of the animus, symbolized by the mailman who "isn't delivering mail," and "leaves stage left," and also is "dressed funny," suggesting an added devaluation of her traditionally male energies.

Amy speculated that the "little girl standing in the rain" in the theatre scene might be herself, after which she said "The nurse gives her a letter. She unfolds it. It is about 2 ft. long She reads it to the audience--They are in Louisiana not Florida. Are they fooled"! Here once again Amy devalued her masculine side by representing the theatre audience (which was "full of construction workers") as being confused about where they were. Thus the "overall Grand Theme" (Whitmont & Perera, 1990) reflected in Dream 11 was

Amy's central conflict between the traditionally masculine and feminine sides of her nature. As discussed previously in the case of Caroline (see pp. 78-9), such conflict, which later manifested in poetry that Amy began writing six days after Dream 11 occurred (see poem on pp. 252-3), is essential to the creative writing process (Bodkin, 1974 [1934]).

It also is noteworthy that Amy said the man with her in the dream sat down and invited her to sit with him, but she refused, instead sitting "on the floor in front of him." Here Amy resisted the inducements of her animus to continue encountering it. Moreover, she stated that there were "a lot of kids" in the dream's theatre audience; and in the Jungian-archetypal view, children represent beneficent, protective, formative forces within the dreamer's unconscious (Cirlot, 1962). So, Amy evoked protective imagery at a time when she felt she needed a buffer against dealing with the construction worker and his colleagues (her animus), who also were viewing the life drama performed at the dream theatre.

After Dream 11's brief theatre presentation, Amy turned around, only to find that the male figure had disappeared along with his co-workers. In their places were "old gray-haired people," which along with her concern about getting back to work, caused her to panic: "How will I get back downstairs"? she asked herself. This imagery showed her fear of losing touch with her animus qualities (searching for the construction worker), despite the conflict she felt about them, and her concern about growing older, reflected in the image of "old gray-haired people." She then looked for the male figure, went back to the doors where they both had entered the "posh hotel," and saw a sign that read "'Do not enter' or something like that," which again reflected Amy's fear or ambivalence about encountering her animus. Next she decided not "to go down the stairs walking all the way," but to go through the "big glass door" [that] leads to the roof," where she saw "a terraced place for a penthouse; remnants of a garden." Here Amy expressed symbolically her reticence to delve further into unconscious contents (decision not to go down the hotel stairs), for as mentioned, the Jungian-archetypal meaning of stairs involves the inner life, or communication between different, vertical levels (Cirlot, 1962).

In the cross-cultural symbolism of myth and folklore, steps are a powerful image of "breaking through" various levels of consciousness, of opening up the way from one world to another, of establishing a link between heaven, earth, and hell, or between virtue, passivity, and sin (Cirlot, 1962). Thus, in not wanting to go downstairs, Amy symbolically resisted dealing with certain aspects of herself. But she continued to find it impossible to escape from the hotel setting:

> I could stay here & enjoy the sunset. BUT I've got to get back to my office. I go back inside to look for an usher or doorman to ask for help. I walk behind the audience--back toward the doors. If I don't find someone to help I'll go through the door. I know he is on the other side & will help.

> I'm perplexed & a little irritated that he left without saying anything. He probably intends to come back for me. I see a man in uniform--little hat on his head like the old doormen or elevator boys from my childhood. I walk towards him & wake up.

Here Amy wanted to escape the whole process of inner development, or dealing with unconscious contents (represented by the church/hotel image group) by getting back to her familiar and relatively non-threatening office (symbolic of her individual life as an externally or socially oriented person). But she could not avoid dealing with her animus, for the other figure in this part of Dream 11 was a male as well ("a man in uniform"), from whom she tried to get help ("I walk towards him"). And then Amy woke up without leaving the church/hotel, indicating that she still had unfinished business to take care of regarding animus-oriented issues.

Overall, Dream 11 reflected various aspects of Amy's ongoing struggle with her animus (which also was expressed in other dreams from her Daily Logs, in her Period and Twilight Imagery Logs, and in her interview responses and poetry), her fear of growing old, and her inner conflict between the sensual and spiritual sides of her nature. This dream coalesced various symbolic elements of these struggles--the church/hotel building (the conflicting aspects of spirituality/sensuality within Amy's unconscious), the construction worker (the animus in its "constructive" or protective aspect), the image of St. George and the dragon (the encounter with the animus in its more instinctual/primal form), the girl (Amy's "inner child") making fun of the audience (devaluing the male construction workers symbolic of her animus side), and the decision not to go "down the stairs" of the hotel (Amy's reticence to delve more deeply into unconscious contents).

As mentioned, in the Jungian-archetypal view, dreams are attempts by the unconscious to balance the potentially unstable or destructuve forces of conscious cognitive activity . Dreams may be seen as compensations for a conscious attitude that focuses too narrowly on external life events and ignores the unconscious dimension (White-Lewis, 1993). This was true with Amy, for she stated frequently in Daily Logs and interviews that she felt she needed more time alone to introspect (get in touch with inner processes), and that work and social demands drained too much of her energy (to be discussed further below). Moreover, her psychological type as defined in Jungian-archetypal terms was "extraverted-intuitive-thinking-perceiving" (ETNP), a category on the Myers-Briggs Type Indicator (MBTI) (Myers, 1987) (Amy gave me a copy of the results of an MBTI she took about three months before the start of the research period). This instrument is based on Jung's (1966a; 1972) concepts of psychological types and functions outlined in the literature review. The MBTI's report form, which presents the test's results, defines the ENTP type as follows:

> Quick, ingenious, good at many things. Stimulating company, alert and outspoken. May argue for fun on either side of a question. Resourceful in solving new and challenging problems, but may neglect routine assignments. Apt to turn to one new interest after another. Skillful in finding logical reasons for what they want (Myers, 1987, p. 7).

These traits parallel Amy's own descriptions of her behavior in many Daily Log entries and interview responses, reflecting a person who was externally oriented, opinionated, clever, and potentially scattered in terms of getting involved in too many activities.

For example, in a Daily Log entry written around the time of Dream 7 above, Amy wrote "I want more time, time to sit down quietly and write. The nights after work are just too short, the weekends too full. I have abandoned myself. I put Amy on a ferris wheel and left the carnival. It doesn't stop." And ten days later (four days after Dream 9 about the killing of the male rapist was recorded), she wrote "I long to be alone--away from people; time to think, regroup. My moods flip like the numbers on a clock. Shopping last night I wanted someone with me. Why"? This latter entry reflects Amy's conflict about being externally (animus-) oriented or extraverted ("I wanted someone with me"), but still wanting more time alone "to think, regroup" (to access her feminine/creative side).

Moreover, the traits of outspokenness and argumentativeness mentioned in the MBTI report above and her related desire to control others discussed earlier also continued to plague her. For instance, in Part II of her Period Log (see instructions in Appendix A), Amy wrote: "Knowing I have no power to fix global problems, I decided to live each day as best I could--walking gently through the day like the wind that whispers over the prairie." These remarks parallel the above-mentioned responses from her first interview: "We all have a responsibility to walk through our lives not creating any havoc or damage. [And] I know where my limits are as far as responsibility about what can be fixed and what can't."

So, based on her interview comments and writings, Amy's MBTI results correlated well with her own views on her extraverted conscious personality or ego, and her need to temper it with more inner-directedness. And as revealed in dreams and twilight images, her unconscious constantly tried to compensate for her extraverted, traditionally male personality type through sometimes powerful, archetypally based imagery, such as the killing of the rapist in Dream 9 above. Amy's images showed a wish to control her outgoing, masculine side or animus (reflected in male dream and twilight imagery figures) so as to get more in touch with her introverted, intuitive, traditionally feminine side, which she addressed in her numerous references to earth-related archetypal symbols analyzed above, and in similar references in other logs, interview responses, and poems.

As discussed earlier, the preceding analyis of the dream series from Amy's Daily Logs was meant to reveal the maturation of a complex or pattern of complexes, that is, groups of images, feelings, thoughts, memories, and perceptions centered around a common feeling-toned person, event, or thing related to her psycho-physical nature. In following such a sequence, one can note figures or motifs connected with the dreamer's overall creative/individuation process (Hall, 1982). So, the following is a summary of the basic themes in the dream sequence above:

Dream 1: Amy's ego; unconscious processes; other people; **vengeance/anger;**
Dream 2: unconscious processes (i. e., shadow- and animus-related feelings of **vengeance/anger**); *female relationships/female principle*; communication/ expression;
animus-oriented traits;
Dream 3: internal **struggle** with animus-oriented side;
Dream 4: **resentment** toward animus-oriented side; *feminine side*; **desire for unity**
through integration of animus characteristics with *feminine side*;
Dream 5: **vengeance/anger** toward the animus-oriented side of self;
Dream 6: **anxiety** toward animus-oriented side of self;
Dream 7: getting help from others/group involvement *(traditionally feminine activities*);
Dream 8: **desire/attempt to resolve** the animus-related issues in her psyche;
Dream 9: **resolution of vengeful/angry unconscious feelings** and thoughts toward animus;
Dream 10: **sense of continuity/wholeness**, fruits of the spirit/supreme illumination; spiritual truths/superior knowledge;
Dream 11: **desire for refuge** in *feminine side*; **amiability** toward animus-oriented side; **ongoing conflict** between traditionally masculine and *feminine* sides of her nature; **fear of losing touch** w/animus side; concern w/growing older; feeling of **incompletion** about animus-related issues.

Here terms related to Amy's general feelings and intentions are in bold type, those concerning her feminine side are in italics, and those involving her animus or masculine side are underlined.

The above pattern reflects the cyclical nature of Amy's individuation process. Because her ongoing struggle with her traditionally masculine side went through a series of changes in terms of dream imagery from vague feelings of animosity toward others (Dream 1), to more specific feelings of anger/vengeance and anxiety toward males or her animus side (Dreams 2 through 6), to a kind of climax (Dream 8) and partial resolution (Dream 9) regarding these feelings. These dreams were followed by Dream 10, which reflected a degree of closure or completion that Amy may have felt unconsciously about her animus-related issues, and Dream 11, where Amy again encountered her animus energies, but this time in a more amiable or accepting way.

As mentioned, in a Jungian-archetypal classroom approach , the affective changes involving Amy's masculine side revealed in her dreams would have been discussed with her as they occurred, which would allow her to experience them more deeply through amplification and active imagination (Singer, 1973). This latter procedure is distinct from passive daydreaming or fantasy, for in active imagination one engages the unconscious in dialogue with consciousness in interactions with a teacher, or through creative expression in various media, which lets students use their image-making abilities to access a range of associations among inner experiences. In this way, they can come to understand more deeply the significance of their imaginal lives in relation to their growth toward individuation and enhanced creativity.

In a sense, active imagination *was* allowed to come into play with Amy, as well as with other participants. Because in her Daily Logs she commented on her dreams immediately after experiencing them; and other participants also made occasional comments on or analyses of their own imagery in logs or interviews (see e. g., Caroline's remarks on her Period Log entries on pp. 89-90). For instance, after recording Dream 11 in her Daily Log, Amy wrote "It [Dream 11] was like a movie--scenes and colors. When I analyze it I know it has some relationship to my sexuality--the dragon, the dark abyss, being abandoned, being protected, the door." Here Amy analyzed her dream in connection with the general notion of sexuality, which in Jungian-archetypal theory and practice is seen more broadly than in Freudian or psychoanalytic schools.

As defined in the literature review, the Jungian-archetypal view on psychic development or individuation sees sexuality as a process that goes beyond external hetero- and homo-erotic relations and issues to include inner growth and balance. Moreover, instead of seeing fantasy and imagination as ways to avoid dealing with the "reality principle," as do many in the Freudian and neo-Freudian camps (see Steele, 1982 for a comparison of Freudian and Jungian-archetypal views), Jungian-archetypalists see dreams, fantasies, play, and myths, or *mythopoeic thought* as central to human growth. As Jung (1967b) states, in mythoeic modes of experience, "there come to light pronounced traits of an archaic mental kind which might go as far as the re-echo of a once manifest, archaic mental product" (p. 37).

That is, as discussed earlier, beyond the level of personal social interaction there exists a level of experience involving the broader history of humanity---the mythic-archetypal realm of image-making. So, in interpreting Dream 11, Amy's use of imagery about what she saw as "my sexuality" may be seen as a pan-human or collectively based process. Through amplification like that above, and through her own use of active imagination in dream analysis in the classroom, Amy may have seen her mythic-archetypal dream motifs as common to other members of the human race through the ages. And in this way, the potential of her imagery in helping her understand her creative/individuation process would be enhanced, because she would see that her issues were not unique, but expressed universal themes and experiences.

From this perspective, the images from Amy's own interpretation of Dream 11 above may be amplified as follows. The dragon may be said to represent her masculine side. For it is often necessary for women to escape from the "baleful mastery" of the animus, and this is frequently symbolized in myth and folklore as the slaying of a dragon by a female figure (von Franz, 1970) (similar to the killing of the male figure in Amy's Dream 9 above). By contrast, "the dark abyss" is typically identified with the land of the dead, or underworld, and is thus linked with the Great Mother or feminine principle, and unconscious processes (Cirlot, 1962). In addition, the symbolism of "being abandoned" relates to death and resurrection. For to feel abandoned is to feel foresaken by the "god within" (Cirlot, 1962) or one's own psycho-spiritual energy, which imparts a sense of estrangement. This feeling was balanced in Dream 11 by Amy's image of "being protected" by the male figure (her animus side) who accompanied her through the church/hotel. And finally, "the door" between the church-like structure and the hotel reflected Amy's feminine side. For in cross-cultural symbolism, gates, doors, gullies, ravines, and abysses are entrances to the womb of the maternal-feminine vessel (the female body as represented by buildings, caves, etc.), the numinous places marking the way into the underworld (Neumann, 1970). So, from a Jungian-archetypal standpoint, Amy's remark that Dream 11 had "some relationship to my sexuality," was related to the dynamic interplay of feminine/masculine forces within her, and not simply the personal/social interactions with men discussed frequently in her logs.

Interestingly, in keeping with Amy's comments on Dream 11, the final dream that she recorded in her Daily Logs involved a plant with sexual connotations, the orchid:

> Dream 12: Two orchid plants--one white, one purple--supposedly from Korea via Florida. Plant was big--the stalk got taller; I tried to wrap it around the basket. Art work hanging outside on trees. Fixing a baby bottle. Eating moussaka [a Greek dish] with Tina [a friend]. [At] the very beginning [of the dream] I was travelling.

In antiquity, orchids were regarded as an aphrodisiac and fertility symbol, since the varieties of the plant native to Europe and adjoining areas have testicle-shaped tubers (the Greek *orchis* means testicle). They were seen as a favorite food of satyrs, being used for love magic and to protect against illness (Mathews, 1986). Also, the colors in Dream 12--white and purple--relate to light or to psycho-spiritual affairs, and power and honor respectively. Thus, by combining the orchid (reflecting masculine fertility/sexuality) with the colors white and purple, Amy's unconscious symbolically expressed a more elevated or positive view of her animus energies in her last dream recorded for the study.

It also is noteworthy that Amy's white/purple orchid "got taller," so she "tried to wrap it around the basket" in her dream. This image cluster may be said to represent Amy's conscious mind attempting to control her ever-problematic animus/agressive side by containing or limiting it with her feminine energy, despite the former's more positive place in her unconscious during the time Dream 12 occurred. For the basket is a traditionally feminine symbol, as it relates to the feminine/maternal quality of containment (Neumann, 1970). Moreover, the images of "fixing a baby bottle" and "eating moussaka with Tina" also relate to traditionally female traits, for as mentioned, food preparation and eating relate to the maternal/nurturing side of human nature. And the image of "art work hanging on trees" also may be linked with the feminine, for art is obviously a prime example of human creativeness (a trait based on accessing traditionally feminine energies), and trees, like all plants, have a basically feminine character (with some variations such as the orchid discussed above), since they spring from Mother Earth, or the fertile ground that gives rise to life.

Finally, the travel motif, reflected in (1) the statement, "[At] the very beginning [of the dream] I was travelling," (2) the foreign origins of the orchids (Korea and Florida), and (3) the Greek food Amy was eating, expressed not just the idea of moving through space, but also the desire for discovery and change that underlies the experience of travelling. Thus, to study, inquire, and seek to live with intensity through new and profound experiences are all modes of travelling, or symbolic equivalents of the journey (Cirlot, 1962). In this regard, Jung (1967b) notes that travelling reflects aspiration, or an unsatisfied longing.

So, the imagery in the last dream Amy recorded for this study, Dream 12, reiterated the unconscious (and conscious) concerns about balancing her extraverted, masculine side with the more introverted, traditionally feminine qualities she expressed in her writings and interviews. And appropriately enough for the study's final dream, this process was symbolized by travel and foreign places (Korea/Florida/Greece), which reflected a sense of going on after the research period to seek greater insight and creative growth. Concerning this motif, the true psycho-spiritual journey is not acquiescence or escape from life, but evolution. For this reason, ordeals of initiation often take the form of "symbolic journeys" starting in the darkness of the profane world (the unconscious or Great Mother) and grope toward the light of inner awareness. Such ordeals, like the stages of a journey, are rites of passage, and the archetype of the journey is the pilgrimage to the above-mentioned "Centre" or "holy land"--the way out of the abyss (Cirlot, 1962). So, overall, in the dream images above, Amy seemed to move, however tentatively, toward enhanced creativity, initiation, and eventual individuation, by developing a more accepting stance toward her animus, and by her ongoing interest in "travelling" or psychic/creative growth.

Summary of Amy's interview responses/writings in terms of her personal mythology.

Based on the above amplifications of Amy's interview responses and writings, one can say that a primary personal myth she lived out in the years before the start of the study was that of the "heroine," or "heroic mother." This is a common myth in women who identify strongly with their animus in dealing with the vicissitudes of life in a male-dominated culture, and the female reflection of the archetype of the hero's journey. The strong animus-related traits Amy showed in her personal and social life were combined with the traditionally earth- or feminine-oriented imagery and feelings expressed in her creative writings to form a personal mythology that supported her as a single mother, working woman, and creative writer.

However, around the time of the study, Amy seemed to be moving away from her strong identification with the archetype of the hero's or heroine's journey, which is prominent from youth until middle age (Feinstein & Krippner, 1988). For instance, consider the following comment from her Daily Logs (quoted above) about the need for her daughter and ex-husband to develop more independence: "Letting go of Sarah [Amy's daughter]--she must learn to fend for herself, ditto John [Amy's ex-husband]." In the Jungian-archetypal view, through this remark, Amy was consciously and unconsciously saying that she, her daughter, and her ex-husband all needed to become more independent, so that she could go beyond being a heroic mother figure, and enter a new phase in the growth of her personal mythology. And this process may be related to the motif of transcending the struggles of the hero's journey, both through her own transformation and that of her family. For Amy's life was characterized by frequent and alternating feelings of loneliness and dependency, which are common to those living the heroine's (or hero's) myth, and require a change toward greater self-integration in order to be overcome.

As mentioned, Amy's early years were marked by difficult relations with her parents, and so in Jungian-archetyal terms she experienced an insufficient bonding with the positive feminine, or Great Mother archetype during childhood and adolescence (as stated earlier, this archetypal influence manifests in a loving, nurturing, and supportive family life). Such experiences can cause a woman like Amy to feel inadequate or unworthy to give and receive love and support in later life, while at the same time feeling dependent on others:

> Women who have been waifs in early life and generally deprived of the positive feminine, cannot receive it freely, especially in middle and late life, but must slowly learn how to let it take shape so they can integrate it into their lives (Signell, 1990, p. 270).

In Amy's case, despite her inadequacies in this respect, she struggled to maintain a strong family life for her children (as evidenced by some of the comments and writings discussed earlier), but continued to feel lonely, dependent, and ambivalent about forming a permanent bond with a man, up to the time of the present study. For instance, she wrote the following in one of her Daily Log entries: "I am open to male energy being in my life now, though I'm not always comfortable or sure I want to spend my energy on a relationship." So, in her efforts to live the myth of the heroic mother in the face of a difficult marriage and an unfriendly male socio-political system, Amy maintained an animus-oriented persona that kept her from being able to fully accept love and nurturance from others, while at the same time making her feel lonely and dependent. In pursuing the personal myth of the heroine's journey, Amy blended into and did well in a male-dominated society, always seeking new challenges in her social work career (where she succeeded without ever earning a bachelor's degree), worked like a dynamo, and seemed to thrive on struggle.

But, although she had developed her animus side to succeed in work and gain friends, she had largely neglected her own abilities to turn within and to receive love without feeling dependent. The problem of her overuse of energy in extraverted pursuits came out in her anger toward her boyfriend about his *introversion*:

> Bill called tonight. I was annoyed at him. He analyzes too much. Why can't he just live? The days of his life are picked away by his constant introversion like meat from a carcass by a flock of buzzards. No time to enjoy what is. He whines too much--funny, I meant to say introspection, not introversion. He wanted me to come over. I said no. That felt good. I'm in control of me.

Here Amy expressed anger at her companion for being introverted or introspective, a trait which she wished to cultivate in *herself*, based on her comments above about wanting more time alone: "I want more time, time to sit down quietly and write. The nights after work are just too short, the weekends too full. I have abandoned myself. I put Amy on a ferris wheel and left the carnival."

Moreover, she often felt discontented and mildly depressed, but her creative writing was a source of solace and support in times of trouble. And during the present study, she seemed to gain insight and enhanced self-awareness from the inward-directed practices of meditative sitting and log writing, which balanced her tendency to exert energy in extraverted activities (as mentioned, Amy's psychological type as defined in Jungian-archetypal terms was "extraverted-intuitive-thinking-perceiving" [ETNP], a category in the Myers-Briggs Type Indicator [MBTI] [Myers, 1987]). For example, she wrote the following in a Daily Log entry about her life at the time of the study:

> I am amazed that men flow into my life, that they are drawn to my spirit, which is strong and glowing. I can't believe they'd be attracted to me physically. Although, when I'm gliding down the highway in my lavender truck I feel invincible and beautiful and in charge of my life. I can have what/who I want. My carnal self enjoys the reactions. My spiritual self clicks her tongue, draws on her patience, and waits for me to grow into the wise old crone with long white hair and eyes that see through fog. This phase is a test I think. One more lesson before progress--learn to share your life, your space, your being with a male energy in harmony and trust. The words are etched on my brain. I am a reluctant student. I avoid and reject, and doubt my sanity.

Here Amy used log-writing to express feelings about her need to learn to accept love in a relationship, adding that she foresaw herself in later years as a "wise old crone with long white hair and eyes that see through fog." Thus, she used the meditative context of the Daily Log to express a need to learn sharing before moving on to the next phase in the evolution of her personal mythology, that of the wise old woman.

In effecting this change, continued use of inner-directed or introverted methods like those of this study could give Amy a way to balance her externally oriented traits and gain greater self-integration and creativity in writing. And, based on her own words, some appropriate myths to be used in this process would involve the wise old woman, a common motif in cross-cultural myth and folklore, and one toward which Amy already seemed to be moving in her writings and personal life. Moreover, given Amy's Native American background, with which she identified strongly (consider the references to her heritage and its mythic-archetypal themes in her interview responses and writings above), introducing Native American myths of the wise old woman into her personal mythology would be especially helpful in moving her creative/individuation process into a more fulfilling and integrated stage.

Such a change was effected in a woman (with the pseudonym Bonnie), who like Amy, was middle aged, identified strongly with Native American myths and themes, and found special strength in animal symbolism from that tradition (Signell, 1990) (in this regard, note Amy's frequent mention of animal symbols in her interview responses and writings discussed above). And, also like Amy, Bonnie tended to compare herself with her mother, her original model of femininity, to see how she was similar and different, and thus find a sense of strength and confidence in her life's journey. Since these women have a number of traits in common, exploring how Signell's client Bonnie experienced changes in her personal mythology through the use of new mythic-archetypal symbols in dreams and daily life can shed light on how this process could be effected in Amy. So, in the following paragraphs I will discuss both Amy's and Bonnie's experiences, to show the relevance of Native American myths and symbols to both their lives, and provide an example of how Amy's personal mythology could be changed to include new contents in a way similar to Bonnie's self-transformation.

As mentioned, Bonnie compared herself with her mother to orient herself in life; and Signell (1990) describes this process as follows:

> Her powerful mother had always run everything and, in addition, had had a bad temper. Her mother seemed so fierce to Bonnie that she had always felt small in comparison. Partly in reaction to her mother, Bonnie was sweet-tempered and easy going, like a teddy bear or bear cub to her grizzly bear of a mother. Bonnie wondered how she could step into her mother's shoes (p. 252).

Here Signell presents a mother who was emotionally intense and whom Bonnie had had a hard time modelling herself after, which caused her to feel "small in comparison," to reject her mother's example, and to adopt a more even-tempered, low-keyed persona.

Similarly, although she was not mild-mannered like Bonnie, Amy compared herself to her mother, feeling that she had fallen short of the latter's ideal image. This sentiment was revealed in the above-mentioned poem about Amy's memories of her mother, called "Watching the Leaves," written when she was about forty-seven, and published in a poetry anthology (O'Neill, 1989):

When I let the dog out in the morning
each blade of grass in the back yard is edged with frost.
Plumes of goldenrod nod along the garden fence.
A few late tomatoes, small and green,
hang on the blackened vines.
They could also replenish the earth.
I can hear your voice cold and firm.
You did not leave anything to rot in the garden.
Ever.
Waste not, want not.
I feel your presence even now,
demanding that I repeat your frenzy to prepare for winter.
Did you see the purple asters bloom by the root cellar?
I remember hiding in that dark place,

trying to escape your green eyes
when I had failed you, as I often did.
The roof of the root cellar caved in long ago.
The hillside blazes in purple.
Now, it is your turn to rest in the dark.
I feel your impatience as I watch the leaves
weave in the sun.

In this piece, Amy expressed anxiety about her mother's unfulfilled expectations of her ("I failed you, as I often did"), which still seemed to haunt her, even in midlife ("I feel your impatience as I watch the leaves/weave in the sun"). Also, like Bonnie's, Amy's mother seemed emotionally severe ("I can hear your voice cold and firm./Waste not want not.").

Based on these similarities, and the two women's common interest in Native American culture, the myths or symbols Bonnie used to help change her personal mythology also might be used in the classroom to assist in Amy's mythic transformation. For instance, in Bonnie's case, the powerful mythic-archetypal Native American symbol of the bear was used to help her gain greater self-reliance and inner strength. This growth was achieved after Bonnie dreamt about a face-to-face encounter with a bear, an important aspect of nature in its primordial form, and dared to claim it as part of herself. That is, for Bonnie, the bear reflected traits that she needed to integrate into her personal mythology and behavior, which she did after the "initiatory" experience of the dream:

> Bonnie had seen black bears in the wild, and said that bears seemed awefully big to her. 'They're solid, sure-footed, certain of their path. They're powerful, but not impulsive---don't make sudden moves without thinking. They're sure of themselves, grounded, and centered. These were the qualities Bonnie needed: slow deliberation and confidence, an introverted kind of inner strength, different from the powerful tempre or bossiness of her mother (or of her own unconscious) and different from her usual easy-going manner. She had to come into her own inner strength as a middle-aged woman (Signell, 1990, p. 253).

During her dream, Bonnie called on her inner resources to encounter the bear's potential violence, which paralleled the current situation in her life (she was expecting to meet with anger and opposition from her siblings, as she had recently become executor for their deceased parents' estate). Moreover, Bonnie had inner adversaries, including her mother, whose power had always intimidated her, and her own quick temper, which mirrored her mother's.

The dream helped her deal with these forces with another type of strength, her "natural bear," with its own quiet power. It was as if Bonnie had found her totem animal in the wilderness and thereafter could access its power in her life (Signell, 1990). Likewise, a powerful mythic-archetypal symbol like the bear could help Amy access the inward-directed, centered side of her nature, which she had stifled for many years prior to the study in attempting to survive in the outside world. For, as Bonnie saw on looking up the bear symbol in a Native American reference book, it had important meaning for her, as it could for Amy:

> [The bear] symbolizes strength and introspection. Not hasty---makes wise decisions from looking within. Knows her path, and comes into her maturity and power. The bear is the chief of the animal council and takes leadership. And, because the bear knows her own heart, she can look into the hearts of others and help them learn (Sun Bear & Wabun, 1980, pp. 146-9).

These qualities sound a lot like traits associated with the mythic-archetypal figure of the wise old woman discussed above, which Amy seemed to be moving toward in her own personal mythology. And so, by using such mythic or totemic animals in her own initiatory experiences as she moved through midlife, she could learn to incorporate these qualities and come closer to the wise old woman ideal that she sought. As she stated in the Daily Log excerpt above, "My spiritual self waits for me to grow into the wise old crone with long white hair and eyes that see through fog."

The qualities of the bear are described by Storm (1972) in relation to the above-mentioned medicine wheel, where the West is represented by the black bear, symbolizing one's hidden, introspective nature, or the wise old woman archetype. Signell (1990) elaborates on these mythic-symbolic traits as follows:

> [The bear] represents introverted wisdom and maturity. Through history the bear's slow pace, poor eyesight, solitary existence, preparation for winter, and long hibernation all have suggested to humans inner instinctual power and calm introspection. Native Americans refer to 'the time of the bear' when you consolidate your growth and take responsibility for other generations. They associate the bear with times of maturity: twilight, autumn---the time of harvest and preparation for winter---and the middle years of human life. The female bear emerges in spring---every year with her young. [And] the archetypal symbol of the bear suggests that we, too, at certain times respond to the movement of nature and retire to our own cave, to our inner world, and emerge after long gestation with our spring birth, our creativity, and knowing (pp. 254-5).

Here, the motif of the bear's preparation for winter could be related in the language arts classroom to Amy's frequently recurring winter-oriented poetic motifs discussed earlier (and contained in the poem "Watching the Leaves" above). Also, the strong association of the bear symbol or myth with "introverted wisdom and maturity" could help Amy develop this side of her nature more fully, as she had begun to do while doing this study's meditative procedures.

Through such amplification, and through other techniques like guided imagery or active imagination on themes like the bear's emergence in spring, Amy could be helped to incorporate the qualities of the bear into her personal mythology (as Bonnie did), and thus grow in understanding of the related wise old woman archetype, which seemed significant to her future creative growth and individuation. As Signell (1990) states, based on the bear's mythic-symbolic associations, it is no wonder that shamans wear the bear coat with reverence, and that the easy-going Bonnie encountered a bear to find her own kind of strength. And likewise, it would be no surprise if an extraverted woman like Amy, who identified strongly with Native American symbols and myths, could be helped toward a new personal mythology through imaginal encounters with that relative of the wise old woman, the mythic-archetypal symbol of the bear.

Creative Writing Techniques/Abilities and Experiences during the Study regarding these Factors

This subsection deals with Amy's responses on (1) her writing methods and abilities at the start of the study, and (2) experiences during the research period related to these factors, beyond the symbolic-metaphoric comments on imagery and symbol use discussed above. Specifically, In her first interview, in response to the question on additional comments (see Question 3 of the Pre-Study Questions), Amy said:

> I seem to live life kind of instinctually, so I really don't *think* too much about using images in my writing. If I do [use images] it must just *happen*.. I sort of write like I live. I just do it. It just *flows along*. So, I really don't try to analyze it.

These remarks complemented Amy's metaphoric-symbolic interview statements presented above (see p. 237), in reiterating the naturalness or spontaneity of her creative writing process. And once again, this trait can be related to the feminine archetype of Mother Earth, a central influence in Amy's creative life. For as she stated earlier, "When I [use a symbol in writing] it's usually some piece of the earth, [some] *thing* from nature that I try to associate an emotion with. But it's not something I've really sat down and *tried* to do."

As mentioned, a writer like Amy who identifies with her traditionally feminine qualities in her creative work trusts that the composing process will unfold as it should (Valle & Kruger, 1981). And the process of seeking and finding the self through creative expression is reflected in her writing style, which involves self-knowledge, a trait Amy seems to have developed, based on her interview responses. Moreover, this spontaneity or ability to "go with the flow" in writing, indicates that Amy tended toward the above-mentioned Mozartian creative type (Spender, 1962). Because like Mozart, she seemed able to remain open to inner experience and quickly arrange encounters with unconscious contents into finished work. And this ability was enhanced by the study's procedures, as shown in the following remarks from Amy's second interview (see Question 1 of the Mid- and Post-Study Questions):

> I do think that when I'm writing in the journals [logs], somehow I'm more aware of putting down feelings or impressions *in an image*, which [is] almost like *writing a picture*. The other thing I've noticed is that when I write, when I sit down to the computer or the typewriter, my writing *flows* more easily. I don't have to *rewrite* things as much as I used to. That's the biggest change I've noticed, and it's kind of surprising because I always like to write but I usually will write things and then *rearrange* them. And, it seems like *now* they just *come out* the way they ought to be. And it's *easier*. I don't have to stop and [think], 'Oh, what approach am I going to take to this.' It just *comes out* a lot easier. So, that was a pleasant surprise.

These comments support the assertion by Jungian-archetypal and meditative writers (see e. g., Odajnyk, 1988; Govinda, 1991) that meditation can initiate or stimulate activation of unconscious imagery (as Amy stated, 'I'm more aware of putting down feelings or impressions *in an image*, which [is] almost like *writing a picture*'). Concerning this process, Odajnyk (1988) says that meditation conserves, heightens, and directs the flow of psychic energy for the purpose of activating and making conscious those contents that normally elude our awareness. It reverses the usual flow of energy, which goes from the "inside" toward the "outside," and curtails its dispersal among our objects of attention and complexes. Meditation shuts off this flow of energy, harnesses it, and focuses it within. So, the practice may be likened to a telescope, because it allows one to perceive the inner world of imagery, intuitions, and feelings in greater depth and detail. The lens of the telescope is our normal waking consciousness, through which one experiences and "sees" (Odajnyk, 1988).

What makes meditation different than other forms of focused attention are its ultimate benefits, which include (1) increased awareness of psycho-physical states, (2) greater mastery over instinctive/compulsive behaviors, (3) greater insight into one's personal nature and the nature of reality, (4) increased ability to explore inner themes, imagery, and feelings, and (5) expansion of one's ordinary waking consciousness (Odajnyk, 1988). And based on her interviews, Amy had begun to experience the fourth benefit above, namely an increased capacity to explore inner themes, imagery, and feelings: "I'm more aware of putting down feelings or impressions *in an image*, which [is] almost like *writing a picture* ."

In some related comments from her last interview, Amy said the following about her work-related expository writing (in response to Question 1 of the Mid- and Post-Study Questions):

> My writing seems much *easier* to me. It seems like the information just kind of *falls* into place, and I'm not doing as much *rewriting* as I used to because with that kind of writing it's very technical and you have to be real concise, and it just seems like it's easier and I don't do as much rewriting.

These statements complement Amy's earlier remarks about writing in the Daily Logs from her second interview (see p. 287): "My writing *flows* more easily. I don't have to *rewrite* things as much as I used to. I don't have to stop and [think], 'Oh, what approach am I going to take to this.' It just *comes out* a lot easier."

The concept of *flow* in writing has been addressed by Larson (1988), who says that it depends on (1) the deliberate monitoring of inner states, (2) regulation of the challenges encountered in the monitoring process, (3) active cultivation of a relationship with a topic, and (4) skillful avoidance of situations leading to debilitating feelings. Csikzentmihalyi (1988), the researcher and theorist most associated with flow, has found that in certain occupations and in creative work, specific conditions facilitate one's enjoyment of the activities involved, namely, a state that combines positive motivation with attentional control. But he adds that maintaining these conditions, or sustaining inner balance, is difficult. For in creative work, or in any task involving sustained attention, performance quality depends on how well can arrange one's thought processes to make them enjoyable. If too much anxiety or boredom ensue, the creative results will suffer (Larson, 1988).

One practice that can help maintain the qualities of positive motivation, attentional control, and inner balance is meditation. As discussed above in the case study of Aaron (see p. 225), the effects of meditation as described in the Buddhist manual *Abhidhamma* include *buoyancy, pliancy, adaptability, and proficiency*. When these factors arise, one thinks and acts with natural looseness and ease, performing at peak ability (Goleman, 1988). And like Aaron, based on her interview responses above, Amy experienced a degree of such looseness or flow in writing, which she attributed to doing the study's meditation practice. So, meditation can be seen as a way to deliberately monitor internal states, and avoid debilitating emotions, two of Larson's (1988) requirements for compositional flow. Also, considering Csikszentmihalyi's (1988) findings mentioned above, if flow combines positive motivation with attentional control, then meditation is a powerful way to maintain this condition. For as already stated, meditation's first noticeable effect is improved concentration over an extended period (Odajnyk, 1988).

Physical, Mental, Emotional, and Intuitive Experiences during the Study

This section deals with (1) Amy's responses on her physical, mental, emotional, and intuitive states at the start of the study, and (2) experiences she had with respect to these factors during the study, beyond the symbolic-metaphoric responses on individuation discussed above.

In her second interview, in response to Question 2 of the Mid- and Post-Study Questions, Amy said the following about the psycho-physical balancing effects of meditation:

> I think that because I really make an effort to do the breathing and the meditation in the morning, it starts my day off balanced or something. I've always been pretty balanced, but I think that's kind of enhanced it somehow. Also I think it's made me more aware sometimes of the inner workings of [my body]. And I think this is really because of the alternate nostril breathing, [it's] like somewhere one side of the [nasal cavity] is harder to breathe through. And I'm more aware now like when my stomach grumbles. It's made me more aware of the *in*side of myself, [the] *physical* somehow.

These remarks relate to the fifth benefit of meditation mentioned earlier (see discussion of Odajnyk, 1988 on p. 287), namely, increased awareness of physical, emotional, intuitive, and mental states: "I think it's made me more aware sometimes of the inner workings of [my body]. It's made me more aware of the *in*side of myself, [the] *physical* somehow."

Amy's observation that one side of her nasal cavity was generally more blocked than the other is especially noteworthy, because it parallels the response made above by Aaron regarding greater blockage in one nostril than in the other (see pp. 230-1). Moreover, yoga and meditation teachers assert that when one becomes more attuned to breathing patterns and processes through practicing their disciplines, one begins to note subtle differences in the openness of one nasal channel over the other. In fact, students of these practices have discovered that for most people, the nasal passages open and close daily in a cycle that alternates between right and left sides. Enhanced awareness of such processes occurs due to meditation's induction of improved concentration (Odajnyk, 1988).

Of the two basic forms of meditation, *fixed* and *discursive*, or *concentrative* and *mindfulness*, fixed or concentrative practice focuses one's attention on a specific internal or external object, like a mantra or geometric image. Discursive or mindfulness methods, on the other hand, focus awareness on a series of phenomena, like the inner flux of sensations, feelings, thoughts, and images. In this study, as described above (see p. 68), a combined concentrative/mindfulness technique was taught, in which participants focused first on a mantra or phrase, and then moved to mindfulness of the general internal environment--breathing patterns, heart rate, and the like. In Amy's case, this induced a greater ability to note the workings of inner processes: "I think this is really because of the alternate nostril breathing, [it's] like somewhere one side of the [nasal cavity] is harder to breathe through. And I'm more aware now like when my stomach grumbles." Moreover, this result supports the view of meditation teachers that after long periods of practice (or sometimes short ones, as with Amy), concentration may continue on its own at a subliminal level (Odajnyk, 1988), even after one has ceased to meditate. Because Amy carried the psycho-physical insights she gained during meditation into daily life.

Another area of Amy's psycho-physical life that was influenced by the meditation practice was her awareness of her chronic muscle condition, about which she said the following (again in response to Question 2 of the Mid- and Post-Study Questions):

> I've been having some physical problems this fall too, so that probably goes in there with that too [i. e., her increased awareness of what she termed 'the *in*side of myself, [the] *physical* ']. 'Cause I have a chronic muscle condition, and I thought it was gone. And when the weather got really nasty in November, and I started working a lot of overtime it came back. Because it's affected by stress.

Here Amy simply indicated that her awareness of her muscle disease was enhanced through meditation. But as discussed below, in her last interview she revealed other effects involving her condition that she related to this practice as well. Specifically, she mentioned developing an atypical desire for solitude after starting the study's practices (again in response to Question 2 of the Mid- and Post-Study Questions): "I've been more apt to want to keep to myself recently [since she began participating in the study]. I'm [normally] a real social person, almost too much. And I've had this like 'stay home and hibernate thing' [lately]. It's not like me."

In this regard, Storr (1988) stresses the links between meditation and personal integration, and the value of solitude to creativity, stating that meditation facilitates such integration by letting previously unrelated thoughts, images, and feelings interact. Being able to access these experiences, and providing time for them to reorganize into new combinations are important to the creative process, and may relieve stress and promote psycho-physical health. It appears, then, that some development of the capacity to be alone is necessary if the brain is to function at its best, and if one is to fulfill one's potentials. So, Amy's newfound desire for solitude, which she related to doing this study's meditative practices, should enhance her creative writing by giving her more time to bring together previously unconnected feelings, images, and ideas into new poetic groupings, as well as decreasing her stress level and improving her overall psycho-physical state.

In some related comments (on Question 5 of the Mid- and Post-Study Questions), Amy said that the study's breathing/meditation practices induced a different level of awareness in her:

> I've been real impressed with how *deeply* ...and I think this is the breathing too, because I've done some meditation before, but not so structured. And it's like this is much *deeper*. It's almost sometimes like tuning out. And I think that's helped me *personally* with some *awarenesses* of where I fit into things and where I want to fit into things. It's been real interesting.

These remarks support the research literature on meditative breathing methods like this study's alternate nostril practice: "The connection between the nasal cycle and hemispheric dominance may explain the efficacy of yogic breathing techniques in altering one's state of consciousness. The well-established technique of breathing through alternate nostrils slows and amplifies brain waves while maintaining mental clarity" (Neville, 1989, p. 257).

And Amy's deepening experience also relates to the following response from her initial interview (to Question 1 of the Pre-Study Questions): "I've been through a process of growth since I got divorced seven years ago. I've found out more about who I am, how I fit into the world, what I want." The latter comment was made at the start of the study, and the others above it occurred midway (about nine weeks) through the research period, indicating that the process of self-discovery that began for Amy around age forty-five was being enhanced or "deepened" by experiences related to the study's meditation procedure at age fifty. This enhancement process is made more obvious by juxtaposing the following lines from Amy's first and second interviews:

> First Interview: "Since I got divorced seven years ago, I've found out more about who I am, how I fit into the world, what I want ."
>
> Second Interview: "I think that's [i.e., the breathing/meditation practice has] helped me *personally* with some *awarenesses* of where I fit into things and where I want to fit into things."

According to Amy, this deepening felt "almost like tuning out," which relates to the theory mentioned above, that deautomatization results from practicing meditation (Deikman, 1969). In Deikman's (1969) view, the body/mind normally makes all repeated stimuli such as sounds and physical operations automatic, solidifying them into patterns so that one can attend to new phenomena. But meditation interferes with or reverses this process by allowing a person to either disallow or remain aware of automatizations related to all major stimuli. So the energy used by typical automatizations is released, the outcome of which may be enhanced states of awareness in which all stimuli are experienced as new, because they receive conscious attention, and have been stripped of their prior psycho-physical associations (Odajnyk, 1988).

During the practice of meditation, extraneous stimuli are given no conscious attention; but after a session ends, the meditator's responses to stimuli intensify. In Amy's case, a greater ability to respond in new ways to events associated with the self discovery process that began for her around age forty five was acquired. As mentioned earlier in the study of Aaron (see p. 226), after gaining some proficiency in meditation most people report that on returning to the normal waking state the world looks new--brighter, cleaner, more vivid. The simplest explanation for this effect is that the conscious mind and senses have had an chance to rest and thus feel renewed (Odajnyk, 1988), and another hypothesis is Deikman's (1969) theory discussed above.

Some of Amy's other remarks from her second interview (again in response to Question 5 of the Mid- and Post-Study Questions) also relate to her revitalized experience of the world:

> I have been more aware of little *flashes* of things. Like one morning I was coming to work, and the sun was getting ready to come up and it was kind of cloudy and there were those little white fluffy clouds, and the sun was making them all *pink* on the bottom. And it was just a really *beautiful* sight to see that. So it's like I'll feel glimpses of things and they really stick in my mind more. I guess I'm more aware of things like that. It surprises me 'cause I always thought I already was pretty much aware of the natural world, 'cause I seek out those kind of experiences. But I do think that I'm more aware of them in my everyday surroundings even if I'm *not* out somewhere in the wilderness, so to speak. But just coming down to work I can see things like that, and that *is a change*.

These comments show that through the meditation practice, Amy's habitual responses while driving to work were deautomatized, thus renewing or restructuring her typical ways of perceiving the world. This effect relates to Aaron's comments above (see p. 225), where he noted a change in the way he perceived the environment while driving: "It's not like words coming into my head but sort of a perceptual thing that happened, where I was noticing details in the landscape, or details of my experience as I drove that was more like being in a writing mode than I'd been for a while." So, Aaron and Amy achieved similar benefits from doing the study's meditation procedure, and expessed them in similar ways. This effect was another creativity-enhancing product of Amy's meditative practice, because as mentioned above in her pre-study interview responses (see p. 237), her poetic inspiration came largely from nature: "With symbolism I'm more apt to use something that would represent my *tactile* senses in the symbol. When I [use symbolism] it's usually some piece of the earth, [some] *thing* from nature that I try to associate an emotion with." And she had become more sensitive to the environment through doing meditation.

In her last interview, in response to Question 2 of the Mid- and Post-Study Questions, Amy also related her improved sleeping and physical condition to the study's meditative practices:

> One thing I forgot to mention last time [in her second interview] is that I have been sleeping very well [while participating in the study and] I do a lot of dreaming. I have this hypermyalgia disease [an extreme tenderness or pain in the muscles (Thomas, 1981)], which affects my muscles, and one of the symptoms is insomnia. And this time last year I was sleeping maybe two-three hours a night and that was real stressful, and [recently] I have been sleeping like *a lot* . I don't get up in the middle of the night *at all*, and that is a *real* difference for me. So I'm feeling much better because I sleep longer. *I do a lot of dreaming*, but when I wake up I feel rested, which has really improved this [her muscle condition]. And the doctor can't really figure it out. He doesn't know*why*.

Amy affirmed her belief that doing the meditation procedure was the basis for her improved physical condition by saying "the only big change I've had is this meditation exercise, which I do *every* morning and sometimes every evening. To me, *that's* the only thing that's changed in my lifestyle. [So] *I* attribute the better sleeping [and hence, health] to the meditation."

In some additional remarks on her improved condition as a result of meditating, Amy said:

> I am not having as much trouble this winter as I did last winter with this physical condition I have in my muscle[s]. I'm not having as many spasms, I'm not taking as much medicine, I'm feeling more energy, *lots* of energy, which is unusual because fatigue is part of this. So that's just another little *factor* I guess. That's been a real positive thing.

As stated previously (see p. 290), Amy attributed the recurrence of her fibramyalgia to stress: "I have a chronic muscle condition, and I thought it was gone. And when the weather got really nasty in November, and I started working a lot of overtime it came back. Because it's affected by stress." Moreover, research has shown that meditation reduces stress (see p. 164, as well as Shapiro & Walsh, 1984 for a review).

For instance, in a study of meditation and relaxation as antidotes to stress reactivity, Goleman & Schwartz (1976) found that meditation lowered anxiety and expedited recovery from stress. So the applications of meditation in treating stress-related disorders like Amy's are obvious. As discussed earlier with regard to Aaron's self-observation experiences during the study (see pp. 230-1), such strategies are not limited to one's relations with the environment, and may include monitoring of inner thoughts, feelings, physiological responses, somatic problems, and images (Thoresen & Mahoney, 1974). In Amy's case, the increased sensitivity to her muscle condition and changes in this problem that she experienced during the study may be related to her greater ability to attend to internal and external processes, which arose through regular meditation.

To sum up the above discussion on Amy's non-mythic-symbolic comments on meditation-related experiences during the study, one can say that the practice improved her ability to relax, concentrate, and attend to details of both the inner and outer world. This change in turn improved both her creative writing and overall psycho-physical state. More specifically, based on her interview responses, Amy experienced the following effects during the study: (1) enhanced awareness of bodily processes, or proprioceptive sensitivity, (2) an uncharacteristic tendency to seek solitude, (3) enhancement or deepening of the process of self-discovery that began for her around age forty five, (4) deautomatization of habitual responses, which renewed or restructured her typical ways of perceiving the world, and (5) an improved ability to sleep and better physical condition, all of which changes she attributed directly or indirectly to doing the meditation procedure. In Amy's own words, "the only big change I've had is this meditation exercise, which I do *every* morning and sometimes every evening. To me, *that's* the only thing that's changed in my lifestyle." Amy was so impressed with the effects of her meditation practice during the study that she said "I *enjoy* doing it. I'm *still* doing it just about every day. So, that may be something I keep as part of my daily routine." As shown in Table 2 above (p. 67), of the four research participants, Amy was the most consistent in doing both the meditation and log-writing procedures during the study, which may be why she obtained such significant benefits from these techniques.

Effects of the Study's Procedures Compared with those of Previous Writing Instruction

This section deals with Amy's comments on her experiences with previous writing instruction, and how the present study's procedures may have differed from those experiences, beyond the symbolic-metaphoric responses on the creative writing process discussed above.

Specifically, when asked Question 3 of the Mid- and Post-Study Questions on differences between this study's methods and those of her previous writing instruction, Amy said:

> I think maybe the big difference has been just putting down *feelings* instead of events. Because a lot of my writing has been more directed toward *facts* and events. And this [the present study] is just more into feelings and my reactions.

Here she emphasized that this study's meditative approach was more affectively oriented than was her normal day-to-day journal keeping and other writing. Regarding this topic, Amy added the following remarks on her enhanced awareness of internal physical states, and increased ability to write more fluidly, as a result of meditating:

> Maybe [I've had] a little more awareness of what was going on *in my body*. I know sometimes I would write down [in the Daily Logs that] I would be more aware that I was *gurgling* inside or something, and of what I was smelling and hearing and my tactile senses, as well as what I was thinking. So it's been different in that way---just letting it flow out whatever it was, and not worrying about where a period had to go, or 'Is this a sentence'?---just putting it down and not trying to analyze it.

In these remarks, Amy described her experience of flow in writing, which relates to meditation's ability to retrain attention, which in turn induces increased awareness of internal and external events, enhanced control of inner processes, as well as other unique cognitive effects like enhanced concentration and empathy (Goleman, 1988).

Amy's comments on meditation inducing greater sensitivity to inner processes and enhanced flow in writing reinforce her earlier remarks on this subject, and relate to the discussion above on deautomatization (see p. 291). As noted earlier, repeated stimuli that the body/mind normally makes automatic, such as sounds and physical operations, are interfered with during meditation, allowing one to either disallow or remain aware of one's automatizations (Deikman, 1969). So, the energy normally used in automatization is released, resulting in enhanced states of consciousness, in which all stimuli are experienced as new, because they receive conscious attention and have been stripped of prior psychophysiological associations (Odajnyk, 1988). And this seems to have occurred for Amy throughout the research period: "I would just be more aware that I was *gurgling* inside or something, and of what I was smelling and hearing and my tactile senses as well as what I was thinking." She related this newfound awareness to her increased ability to "just let it flow out" in writing, and such a seemingly odd juxtaposition can be explained by the fact that meditation, through its deautomatizing effect, induces relaxed awareness, a receptive "letting go," as opposed to an active focusing on data such as internal (physical) experiences (Deikman, 1971), which Amy transferred to her external (mental/emotional) writing process.

V. DISCUSSION

As mentioned at the beginning of this study, many people are limited in their capacity to use ideas, imagery, and feelings to write effectively and creatively. Some of the reasons for this problem as it relates to language education in general, and creative writing instruction in particular, were discussed above: an overemphasis on cognitive-intellectual operations and skills by most language arts teachers, and an inability or unwillingness to address all areas of students' experience--their thinking, feeling, sensing, and intuiting functions--in holistic, creativity-enhancing ways. Feelings, image-making, non-ordinary states, intuition, and mythic-archetypal experience, as they relate to creativity in writing, have been largely neglected in our language arts curricula.

This is so despite evidence from educational and psychological research (like the present study) that these realms of experience are central to creative expression in any field and at any age, from pre-school to the university and beyond. This study focused on adult creative writers, however, some students and some not, revealing strong links between inward-directed practices, imaginal-affective experience, and creative expression and self-integration. This result supports the self-reports of many creative people, as well as the qualitative and quantitative findings of researchers in education and psychology (see e. g., Koestler, 1989; Jung, 1966b; Martindale, 1989; Roberts, 1989) that, besides normal waking cognition, unconscious and non-ordinary state processes at the mythic-archetypal and other levels are central to creative work. That is, besides the rational functions and skills so highly touted in contemporary education, including language arts teaching, there are realms of experience involving holistic, imaginal, and affective forms of awareness that need to be addressed in the classroom.

In this connection, Vaughan (1979) writes that Western psychology and education have traditionally accepted as normal the rational-linear view of reality, where the universe is seen as a multiplicity of separate objects and organisms, and life is experienced as a sequence of events in time. This perspective posits a duality of subject and object, a split between mind and matter, and is rooted in the dualistic-mechanistic-positivist worldview of Descartes, Newton, and Comte, which is now outdated. Because contemporary quantum physics has produced a new picture of reality, one that is much closer to the views of both Eastern and Western meditative traditions, one that sees all of nature as an interrelated, interdependent unity where everything is in a constant, dynamic state of flux (Vaughan, 1979). It is the latter view that formed a basis for this study, which described twilight state experiences, where imagery, feelings, and intuitive insight had freer reign than in the normal waking state. Here the dualism and positivism typical of normal waking cognition were sidestepped, and imagery, symbolism, and feelings took center stage, with time and space becoming relative and mutable concepts.

Summary of Case Study Results

Based on comparative analyses of their writings generated before and during the study, and analysis of their Period, Twilight Imagery, and Daily Logs and interview responses, participants in this study had numerous experiences that were related to its meditation and log-writing procedures. The following section presents the study's research questions (see pp. 59-60), along with summaries of these results. The questions are listed and renumbered below with related ones grouped together, and then relevant findings are summarized immediately after each question or question cluster, with appropriate question numbers and participant names placed before each summary.

Questions and Results related to Creative Writing Ability/Performance

1. What influence (if any) did practicing the study's treatment procedures have on participants' creative writing abilities and performance with respect to image-making, symbol use, fluidity, and the like, as measured by analysis of writings and self-reports in interviews?
2. What self-reported effects (if any) did participants note regarding their ability to express imagery, feelings, thoughts, and perceptions as a result of experiences related to the study's treatment procedures?
3. What new imagery and symbols (compared to those in pre-study writings), did participants produce in creative writings and journals, as analyzed through Jung's (1966) amplification method and notions of archetypes and individuation, and Barnaby's (1990) and Geiger's (1983) analytic techniques (described below)?

Case 1: Caroline

Questions 1. & 2.

With respect to creative writing ability and performance, Caroline reported on several occasions during her interviews that she grew toward more free-flowing generation and use of imagery as a result of doing the study's meditative procedures. She indicated that the writer's block that had plagued her before the study was relieved, that there was a difference in the richness, strength, and clarity of her images, and that she experienced a greater sense of playfulness in her writing and imaginal processes through doing the study's meditative techniques. Moreover, based on my analysis of her writings produced before and during the study, Caroline seemed to move from a highly particularized, personalized style in her earlier work toward greater use of universal/archetypal images and symbols in her later writings, culminating in the poem "To L. R. D.," written during the research period, which contained a great deal of novel and emotionally intense concrete imagery.

Question 3.

As mentioned in her case study, the imagery and style of Caroline's pre-study poetry and creative prose reflected insecurity and anxiety about her lesbianism and overall self-worth, and a generally expository/rhetorical style that lacked much concrete imagery. The earliest poem she provided contained virtually no concrete imagery and used a declamatory style that sounded over-rationalized and clinical. But over the course of her other pre-study poems and literary essay, she began to use more images while still remaining bound to a highly particularized approach that reflected her shadow-related issues. And in the poem produced *during* the study, "To L. R. D.," and in some related log entries, Caroline transcended the problematic way of writing revealed in her earlier work, crafting a highly rhythmic and energetic piece dedicated to her lover at the time, which, as mentioned, possessed more universal and novel images and motifs, like rhythm/music as a source of inner strength and cross-cultural communication.

Case 2: David

Questions 1 & 2.

Regarding his creative writing ability and performance, David reported that (1) the study's meditative procedures (in particular, the writing of the Daily Logs) helped him become more aware of the influence of his religious readings/thoughts on his writing process than he had been previously, as well as the relationship between his thoughts/behaviors and dreams, (2) the meditation practice helped him to be less impulsive in his emotional reactions, which allowed him to use energy formerly expended in such responses in creative writing (e. g., his short story), (3) the study's log-writing procedure helped him to be more descriptive than he had been in his pre-study journal writing, (4) the meditation practice helped him to be more focused in his writing process and general responses to life situations than he had been previously, and (5) the meditation and log writing helped him respond with deeper feeling to inner and outer events than did his typically intellectual-cognitive approach to life, thus making what he thought, felt, and wrote about in his logs "an important experience for use in verse."

Case 3: Aaron

Questions 1 & 2.

Aaron said that during the study, he noticed that he was able to keep up with log writing "on a fairly regular basis," which was not typical of him. In the past, when he had tried to keep a journal, his practice was very sporadic, but this study's Daily Log procedure was easier to do regularly because it had "structure on it," but apparently not so much structure that he felt constrained by its format. And what came up for him while writing the logs were his feelings and views regarding the nature of creative writing, which helped him to understand the writer's block he was experiencing around the start of the research period. Also, the study's meditative procedures helped him to see the importance of mythic-archetypal ideas and images and earlier (matriarchal) cultures and times to his creative writing-individuation process.

Questions 1, 2, & 3.

Through his interest in and experiences with traditionally feminine and cave- and fire-related imagery, literature, and art, and through the feminine motifs in his creative writings, Aaron enhanced his self-understanding during the study, which at that time involved his homosexuality to a great extent. Like prehistoric men, who entered caves and expressed themselves through painting and sculpture, he lived the experience of defining himself and of gaining a distinct identity as a male and creative person. But in Aaron's case, this process involved defining his homosexuality as well, and was effected imaginally and creatively through his meditative practices and writings and interview comments during the study.

Also, like Caroline, Aaron said that the meditation practice loosened up his association-making process, making his imagery more free-flowing, which helped him to overcome the mechanical way of writing he had practiced during the period when he experienced writer's block (prior to the start of this study). He said that before the study he had not been in a mental state to be "writing or noticing poetry," but that the meditation increased his sensitivity to the natural environment, which made him feel as though he were more "in a writing mode" than he had been for a while. And the kinds of contents that arose for him when he resumed meditatiing involved natural imagery and phrases that he had used previously in his work, which was a new experience for him. This enhanced ability to remember imagery from earlier poems may be related to the concentrative stage of the meditation practice (when practitioners concentrated on their mantras).

Similarly, regarding Daily Log-writing, Aaron said that like the meditation, it seemed to promote a freer and more consistent flow of images and ideas than had his previous journal-writing practice. But during the study he experienced a block in this process (as he had with prior attempts at journal keeping), switching from writing in the Daily Log to writing in his notebook, where he had customarily recorded ideas for poems prior to the study. And this block may have been due to the fact that the meditation and the Daily Log's twilight imaging procedure were too revealing for Aaron in terms of evoking unconscious contents, and so he reverted to the more cognitively oriented approach of the notebook he had used prior to the study. In this regard, he said that when he *did* use the

Daily Logs, they allowed him to access a free flow of personal inner contents that he later used in writing poetry, and that the block he experienced in the log-writing process during the study was transformed into the writing of poems.

Case 4: Amy

Questions 1, 2, & 3.

Amy described feeling a sense of unity with her surroundings during a medicine wheel dance at a Native American powwow she attended during the research period, as well as while driving home from work (when she felt like she was part of a big "neon snake"). She described the medicine wheel experience as follows: "I felt like I wasn't just *me* anymore; I was a part of this *thing*." Amy said that she felt this way for the first time in her life during the medicine wheel dance, and thus implied that the experience was related to doing the study's meditation practice. This experience also inspired her to begin writing a poem. Amy added that besides her medicine wheel and snake experiences, she had several more altered-state experiences during the research period, all of which were accompanied by intense and vivid feelings. Such mythic-archetypal phenomena reflected the life changes that Amy was undergoing around the time of the study. In terms of enhancing her creative writing, Amy's altered state/archetypal experiences seemed to have benefitted her. For as mentioned, after her wheel experience, she began working on a poem. And moreover, in discussing these phenomena as a whole she said "I did record those times in my journal. I think that especially the neon snake one someday may become a poem, because it felt [like] it was not just being *me* separately but being a part of this *whole* big thing."

With respect to her writing ability and performance, Amy said that the log-writing process made her more aware of putting down feelings or impressions in the form of images, which she said was "almost like *writing a picture* ," than had her previous journal-writing experiences. She also noticed that when she sat down to write at work or at home, her writing flowed more easily than it had in the period before the study, and she did not have to rewrite as much as she had in the past, which she said was "the biggest change" she had noticed in terms of the study's procedures as they related to her writing. And in terms of increased sensitivity to the natural environment, Amy reported that during the research period she became "more aware of little *flashes* of things," like perceptions of the color of clouds at sunset, which stayed in her memory more powerfully than they had prior to doing this study's meditative practices. This surprised her because she "always thought [she] already was pretty much aware of the natural world," and even sought out experiences with nature. But she repeated that during the study she felt more aware of her "everyday surroundings, even if [she was] *not* out somewhere in the wilderness."

Questions and Results regarding Self-Concept/View of Self as Writer

4. How did participants perceive the study's treatment procedures to have affected their self-concepts and views of themselves as writers, as measured by (a) self-reports in interviews and (b) imagery/symbolism in journal entries and creative writings, using Jung's [1966] concepts of archetypes and individuation and method of amplification ?
5. How were participants' self-concepts, as reflected in interview responses and writings, affected by involvement in the study (as analyzed through Jung's [1966] concepts of archetypes and individuation and technique of amplification)?
6. What self-reported effects (if any) occurred in relation to participants' self-concepts as a result of participating in the study?

Case 1: Caroline

Questions 4, 5, & 6.

Based on her interview responses and log entries on the mythic-archetypal image of the goddess Hestia, which arose for her in twilight states during the study, Caroline revealed the power of meditation as a way to evoke deity images, which can be helpful to the individuation/ creative processes of writers of both genders (Saul, 1990). Through her writings on the goddess, and through contemplation of its meaning for her life and creative writing, this figure helped her gain strength, creative inspiration, and empowerment. Hestia and the numerous other twilight-state images Caroline evoked during the research period (she produced a great number in her Period and Twilight Imagery logs) enhanced her progress toward individuation by helping her (1) deal with the difficult life transitions she was experiencing at the time, and (2) change her personal mythology (Feinstein & Krippner, 1988) or tell her life story more powerfully and meaningfully (consider the poem "To L. R. D." written during the study). And, through their compensatory effects, twilight images related to her lesbianism and new role in life helped her to reconcile psycho-physical conflicts regarding her sexual identity and career as a teacher. Finally, as she stated in her interview responses, Caroline was able to find more of what she liked in her own writing, take pride in seeing it, and gain more confidence in her writing ability and voice as a writer as a result of doing the study's meditative practices.

Case 2: David

Questions 4, 5, & 6.

In terms of self-concept and personal growth during the study, rational analysis of his problems, combined with the imaginal-affective activities of log writing, meditating, and short story writing gave David insights into his maternal-familial complex, so that he could express imagery and feelings about it (mainly through his short story), and so get closer to its mythic-archetypal core. And specifically with respect to the meditation practice, he said it gave him a regular time to think through life matters in a focused, deliberate way, which was something he had not done regularly before. To this end, he found that the meditation and log-writing helped him to identify feelings and express them (especially family members and students). Also, David said that because he kept the Daily Logs and meditated during the study, he became "more in tune,' or readily aware on a more continuous basis of the person he projected himself to be (i. e., of his persona).

And in discussing the log-writing practice in regard to imagery, he said that it rendered his life experiences in a "direct and purposeful way, almost as if it were a movie script [he had] to rethink through and make meaning of." Thus, meditating and then writing in his logs afforded him a much more regular chance to contemplate important life issues than he had experienced before, one effect of which was his concern about revealing the contents of his logs. In a related comment, he said that the regularity of the log-writing and meditation, and the mental processing involved in them allowed him to purge from his system things that he normally just thought about but did not articulate. The log writing helped him identify specific people and own up to feelings he had previously dismissed because he did not want to present himself in an unsavory light or suggest that he had ill feelings toward others, which in turn helped him to understand better his public persona. Moreover, the log-writing procedure helped him to access powerful feelings in more public settings, such as the church he attended. And in his final interview, David revealed what he felt was the real reason for not submitting his logs for analysis in the study--his inability to accept help and support from others (in this case myself)--which helped him in terms of self-concept as well.

Case 3: Aaron

Questions 4, 5, & 6.

During one of his interviews, Aaron referred to the cave imagery experiences discussed above as a source of inner insight: "In terms of sense of self, I think that locating that part of me that's *me* inside the cave watching all the thoughts, I think that's a different sense of myself to come to." As mentioned earlier, this effect relates to the transitional nature of the time in his life around the research period, and the cave image seemed to help him move toward a more inward-turning stance, which was helpful to him at the start of middle age. Also, while evoking his cave imagery, he experienced both being and not being in the same place in the imaginal cave, the *coincidentia oppositorum*, whereby his unconscious was helping to resolve symbolically his conflicts about his desire to examine his inner experience at midlife, his concerns about being at this age, and his related fears about dealing with personal and archetypal unconscious contents.

Also, in terms of sense of self, Aaron said that knowing he had the mantra and breathing exercises as ways to calm himself gave him a feeling of being in control of his inner states, whereby they better matched his needs, and of having a specific and concrete way to adapt himself to the demands of the moment, rather than feeling out of control of his life. And with regard to his view of himself as a writer, Aaron said that as he wrote his Daily Logs, he noticed a difference in how he perceived issues and concerns related to his creative writing process. He noted a new sense of non-ego-involvement or detachment from emotional reactions to the questioning process he went through while contemplating his writing, and a freedom from feeling that his work had to go a certain way, as well as from self-dissatisfaction.

Case 4: Amy

Regarding her sense of self during the study, Amy said that she was "real impressed" with the deepening effect of the breathing aspect of the meditation practice, which she said may have been due to the structured aspect of the procedure. She described her experience while meditating as "almost sometimes like tuning out," which she said helped her "*personally* with some *awarenesses* of where [she] fit into things and where [she] want[ed] to fit into things."

Questions regarding Psycho-Physiological Effects and Writing

7. What self-reported psycho-physiological effects (if any), such as increased relaxation, more even and balanced breathing, decreased blood pressure, etc. did participants notice in themselves as a result of experiences related to the study's treatment procedures?
8. If present, how did these psycho-physiological effects influence participants writing ability, imagery use, etc., based on self-reports?

Case 1: Caroline

Questions 7 & 8.

Based on Caroline's self-reports during her interviews, the regular breathing involved in the study's meditative techniques helped her to focus her attention more strongly just after stopping the meditation practice each day, which in turn prompted a more natural flow of images from her unconscious to be used in writing. Also, she said that through the breathing she became able to relax her hand while free writing, whereas prior to the study, her hand would get too tight to effect a free flow of inner speech and imagery that could keep her writing without taking her pen from the page.

Case 2: David

Question 7.

In his writings and interview responses, David said that the study's meditation procedure provided him with (1) a new way to keep stressful aspects of his life in perspective, (2) a chance to relieve day-to-day stressors, which he previously "tended to keep within," and (3) a daily chance to identify and "expel himself" of those issues and concerns that typically aggravated his abdominal condition, because the practice relieved his inner blocks, thus allowing him to focus on his problems differently than he normally did, and giving him more control of the condition than he had had previously by reducing his reactivity to stressful situations, which in turn reduced his need for medication. In sum, he said " I perhaps would have been in *worse* shape physically had I not had access to the meditation experience." Also, in connection with both the meditation *and* log-writing procedures, he said that having access to them allowed him to reflect more effectively on his life situation and avoid repressing his feelings as much as usual, thus creating less stress and minimizing the amount of medicine he had to take for his abdominal condition.

Question 8.

With respect to the way David's psycho-physical experiences during the study influenced his writing process, one can say the following. Based on self-reports in his log summary and interviews, through the meditation and log- and short story-writing he did during this study, he learned to better encounter, transform, and express twilight-state images and feelings, the inner contents he was reluctant to deal with in daily life. His fear-free meditative experiences involved a lot of soul searching, which led to the production of his short story, and a related sense of inner calm and satisfaction around the end of the research period that I had not noticed in him previously.

Case 3: Aaron

Question 7.

Aaron stated that doing the study's meditation procedure was "really good" for him in that the cognitive chatter in his head slowed down, and he consistently evoked "cave-like" imagery during meditation, which helped him access unconscious thoughts and feelings. He also said that having a "specific meditation technique" was beneficial because, while doing the study's alternate nostril breathing before starting formal meditation, he evoked the image of a fiery furnace door, which had a centering effect. If Aaron got overly agitated during the day, repeating the mantra he used during the meditation practice or envisioning the fiery furnace door would "instantly center" or relax him and bring him "down into a kind of 'cognitive' state that was more helpful." Aaron also said that through doing the study's alternate nostril breathing exercise, he became much more sensitive to which of his nostrils was more blocked up, and to when and how it was blocked up. In addition, he said that his breathing became easier through the side that had been blocked up, and that he became generally more aware of his breathing, of how he got himself excited or stirred up, and of what to do to avoid getting himself into this state.

Case 4: Amy

Question 7.

With regard to the psycho-physical effects of the alternate nostril breathing and meditation procedures, Amy said that due to her regular practice of these disciplines she was able to start her day feeling "balanced." She felt that she had always been fairly balanced emotionally or psycho-physically, but that the study's meditative practices enhanced this quality in her. She added that in particular, the alternate nostril breathing made her more aware of the inner workings of her body. For instance, like Aaron, she became sensitive to the fact that one side of her nasal cavity was harder to breathe through than the other, as well as more aware of proprioceptive responses like stomach grumbles. Overall, she said that the breathing/meditation procedures made her generally more aware of the "*in*side" of [her]self, [the] *physical* somehow."

Another area of Amy's psycho-physical life that she said was influenced by the meditative practices was increased awareness of and relief from a chronic muscle condition, fibramyalgia. In this regard, she said that during the research period she noted that she was able to sleep "very well," and did "a lot of dreaming," adding that with this disease, which is characterized by extreme tenderness or pain in the muscles, one of the symptoms is insomnia. And that a year prior to the research period she had been sleeping only two to three hours a night, which was really "stressful" for her, but that during the study she slept "*a lot* ." She said that as a result of doing the study's practices, she did not wake up in the middle of the night at all, which was "a *real* difference" for her. So, she felt "much better" because she was able to sleep longer. And, although she dreamt a lot, when she woke up she felt rested, which had "really improved" her muscle condition. Moreover, Amy reported that her physician could not understand how this effect had occurred, stating, "He doesn't know*why*." To sum up Amy's self-reports on the links between the meditation practice and her psycho-physical condition, she said she did not have as much trouble with her muscle disorder during the research period as she had had before with regard to spasms and the need for medication, and felt more energy, "*lots* of energy," which she said was unusual because fatigue is normally associated with her disease. Amy attributed the recurrence of her fibramyalgia to stress, and, as mentioned, meditation like that done in this study has been shown to reduce stress (Shapiro & Walsh, 1984).

Question 8.

In summarizing the relationship between the study's procedures, Amy's psycho-physical state, and her writing, one can say that the practice improved her ability to relax, concentrate, and attend to details of both the inner and outer world, which in turn improved her creative writing ability and overall psycho-physical condition. More specifically, Amy experienced an uncharacteristic tendency to seek solitude, an enhancement or deepening of the process of self-discovery that began for her around age forty five, deautomatization of her habitual responses, and an improvement in her muscle disorder, sleep patterns, and relaxation, all of which effects renewed her typical ways of perceiving the natural world, and helped her access inner imagery and feelings and transfer her insights to creative writing.

Question regarding Comparisons with Previous Writing Instruction

9. What effects on their creative writing abilities (if any) did participants note as a result of practicing the study's treatment procedures, as opposed to other writing instruction methods they had experienced, such as teacher consultation, group discussion, self-help techniques, etc., based on self-reports?

Case 1: Caroline

Question 9.

Concerning her practice of Cameron's (1992) Artist's Way self-help procedure (which she had begun prior to the research period and continued to do along with this study's practices), she said that its free-writing technique was enhanced by doing the present study's meditation method, so that she felt freer to write spontaneously, and that clearer, quicker, and more natural imagery production resulted during the study as a result of doing its disciplines. Caroline added that the "strongest difference" between her previous writing instruction/creativity-enhancing practices and the present study's procedures was the latters' "breathing meditation," wherein "the alternate nostril breathing, the *regular* breathing, focusing, or the combination of the two," helped the flow of images come much more naturally than she had previously experienced.

Case 2: David

Question 9.

Regarding differences between this study's procedures and his previous writing instruction, David said that in the past he had never specifically tied meditation, log writing, and being a reflective person as intimately as he had through participating in this study, and that in his pre-study experiences with journal writing, *centering* as related to this study's meditation practice was not something he had done before. Previously, his journal writing had been simply a way of gathering his thoughts without the intense and meaningful *focus* involved in this study's approach. The present study's procedures allowed him the space, time, and medium through which to write with greater reflection, which he felt was positive. Also, he said that this study's log-writing and meditation differed from his past journal writing experiences because during the study he made an effort to find "the quiet time to center," and was attentive to his thoughts and breathing, without letting the interruptions of daily life be a part of these phenomena, which helped him to "see more and appreciate more" than had his previous journal-writing.

Case 3: Aaron

Question 9.

With respect to differences between this study's approach to creative writing and those of his previous writing instruction, Aaron felt that the former was structured but not specifically focused on writing exercises or getting feedback on his work, which allowed him to make of his writing and meditating what he wished, and this was something he appreciated. Also, a workshop he attended during the research period helped him to see that having a general structure without strict limits (as in this study's log-writing and meditation procedures), was more helpful to him than were the specific suggestions for changes in his poems that he received at the workshop, because he enjoyed working independently.

Aaron also remarked that his previous writing instruction had focused on writing technique, and that this study was not about technique, but was a more general process with applicability to other forms of creativity, and to spontaneity and serenity in life. He enjoyed this study's approach because he wanted to feel in charge of his own decisions about writing, without feeling he had to correct mistakes, which he felt takes the life out of the creative process. He said that because he got no specific feedback in the context of this study regarding changes in his poems, he felt he could "direct [his] own creativity" more effectively. So he felt (1) more empowered, (2) more in charge of his own creative development, (3) freer to make decisions about the feedback he *was* getting outside of the study's research/instructional context, and (4) freer in terms of his writing process than he had been in his previous writing instruction experiences. Thus, Aaron blended this study's open-ended, meditative approach to composition with the more cognitively oriented feedback of others to enhance his creative writing in a holistic way.

Case 4: Amy

Question 9.

Concerning differences between this study's procedures and other writing instruction she had had, Amy said that a major difference was that in the present study she expressed feelings or emotional reactions to life situations rather than facts or events, as she had done in much of her previous writing experience. She stressed that this study's approach was more affectively oriented than was her normal day-to-day journal keeping and other writing. Regarding this topic, Amy related her enhanced awareness of proprioceptive states to her increased ability to write more fluidly, both of which effects she tied to doing the meditation practice. She said that sometimes, while writing her Daily Logs, she would become more aware than usual of internal states and processes, as well as sensory experiences and thoughts, and that this newfound awareness increased her ability to let her writing flow easily without trying to correct or analyze it.

General Comments on Research Results

In light of the synopsis above, this study's participants may be said to have benefitted in a number of ways from practicing its meditation and log-writing procedures during the research period. Overall, they increased their ability to relax, and to concentrate, center, or focus their psycho-physical energies, thus gaining enhanced access to inner imagery, thoughts, and feelings, which in turn affected their creative writing ability and performance, psycho-physical well-being, views of themselves as writers, equanimity and psycho-physical balance in the face of stress, and general self-concept and awareness. Two (David and Amy) experienced pronounced physiological benefits, thus supporting the research literature on meditations' ability to relieve stress-related disorders. Also, each participant appeared to gain in terms of enhanced growth toward individuation in the sense that they all seemed better able to express feelings and personal and mythic-archetypal imagery, which in turn helped them to understand themselves better and allowed them to translate their new insights into the form of creative writings. This was especially true of David, who wrote a powerfully worded and emotionally charged short story during the study and of Caroline, who composed a rhythmic, affectively rich poem during the study that contained a lot of strong concrete imagery.

Besides the above-mentioned results, two participants (Caroline and Aaron) reported that they overcame cases of writer's block that had affected them before the study through doing the study's procedures, and the other participants benefitted in terms of reductions in the need to rewrite while composing, enhanced spontaneity, playfulness, and sense of independence in writing. And each participant seemed to experience a general freeing up of imagery flow during the study, which was another key result related directly to the area of creative writing instruction, as well as enhanced sensitivity to and control of inner and outer phenomena such as bodily processes and feelings. One participant (Amy) even appeared to have had several unitive, archetypal/altered-state experiences during the research period, which she related to doing the study's meditative practices. These may be seen as powerfully transforming phenomena that in Jungian-archetypal and meditative terms are major milestones on the path to self-realization and enhanced creativity. So, taken as a whole, the study's participants gained a number of benefits from doing its procedures, bearing witness to the efficacy of meditation and introspective log writing as ways to enhance creative expressiveness and personal growth, and as adjuncts to current classroom practice in the language arts.

Limitations

Treatment Procedures

The meditation and log-writing taught to participants in this study may only loosely be termed treatment procedures, since there was no control group, the study combined qualitative analytic and quasi-experimental designs, and the effects of its practices were evaluated solely on the basis of participant's writings and self-reports in interviews and logs, with no attempt at quantification (except for the presentation of frequencies of imagery occurrence and the like). However, in examining meditative, non-ordinary-state, and mythic-archetypal experience, as well as creative writing (the major topics of interest in this study), naturalistic approaches like this study's case study method ultimately are the most effective means of analysis (Adler, 1961; Jung, 1966). Because these research areas involve experiences that are largely beyond the scope of quantitative methods to examine and explain. The field of transpersonal or consciousness education, of which this study is a part, deals with dreams, twilight states, and the like, which involve non-Aristotelian logic and non-discursive, imaginal phenomena that can at best only be approximated through numerical or even linguistic description. Thus, the non-quantifiability of the study's data may be seen as a limitation. But as Clark (1973) states, the impossibility of establishing objective measurement criteria for inner experiences like those examined here does not in any way affect their importance to the educational process.

Data Collection and Analysis Procedures

Researcher Bias

In conducting naturalistic interviews like those for this study, the need for psychological awareness on the part of the interviewer has long been recognized. For the best possible handling of interviews, educational researchers need to know their own emotional nature as well as their informants'. And this involves recognizing the kinds of habitual judgments we make about ideas, people, and events--in short, discovering our own types according to Jung's typology of attitudes and functions (Drake, 1969). In my own case, I was able to determine my basic personality type in Jungian-archetypal terms, since I had taken the Myers-Briggs Type Indicator (MBTI) (Myers, 1987), the Jungian-based personality test mentioned above, four years before starting work on this study, and had studied counseling psychology, Jungian-archetypal theory and practice, and meditation. These experiences helped me to see, in many cases, when I was projecting my own issues or values onto participants' behaviors, writings, or comments. More specifically, on the MBTI, my type was "extraverted-intuitive-feeling-judging" (ENFJ), which is described as follows on the instrument's report form:

> Responsive and responsible. Generally feel real concern for what others think or want, and try to handle things with due regard for the other person's feelings. Can present a proposal or lead a group discussion with ease and tact. Sociable, popular, sympathetic. Responsive to praise and criticism (Myers, 1987, p. 7).

I feel that this profile generally applies to my personality, and reflects the approach I took to conducting this study. In that I tried to remain sensitive to participants' feelings and desires throughout the research period, curbing my emotional reactions when I did not get full cooperation with the study's procedural guidelines. Moreover, I recognized certain projections that I made in the course of analyzing the data. For instance, in the case of David, I had strong reactions to the religious beliefs and attitudes he expressed in his interviews and writings, since I was raised as a Catholic and still have issues to work out with respect to my childhood experiences in the Church and parochial schools. So, I felt I was less sympathetic to him and his evasive behavior in connection with the study than I was with other participants who also were lax (to varying degrees) in fulfilling the stated requirements, but did not express strong religious convictions. This may have caused me to be more critical of David's interview comments and written work, because I saw problems or tendencies in David that I needed to work on myself.

Such awareness is essential to interviewing in any field, because determining one's own type can help one understand one's own projections, and become aware that others may be seeing one in terms of yet other projections (Drake, 1969). So, psychological type, that of interviewer and informant, is directly involved in the data collecting process, and despite my theoretical background and experience in counseling, meditation, and Jungian-archetypal theory, I undoubtedly tinged this study's analyses with certain biases, some of which I was cognizant of, but many of which went unacknowledged. Such bias is inevitable, given the dynamic, interactive nature of human perception, feelings, and imagery, and of our interpretation of others and the environment, a quality recognized by thinkers from quantum physics (see Capra, 1988; Heisenberg, 1958; 1971) to Buddhist meditation (see e. g., Govinda, 1991; Moacanin, 1986).

Limitations of Analytic Method

Potential for dualism/reductionism.

Another area of concern with respect to the study's data analysis methods is that of studying participants' creative writings, logs, and oral responses using Jungian-archetypal techniques like amplification. For, in this approach, a person's affect-laden imagery is seen to influence the body/mind and creative processes in both beneficial and harmful ways; and a form of dualism as insidious as the Cartesian worldview discussed earlier can creep into such work. Specifically, when analyzing imaginal-affective phenomena like those examined here, a researcher can come to see all physical problems, creative expressions, and the like as secondary to inner psychic attitudes or urges, and thus neglect external influences like family relations and social interaction. As Whitmont (1980) states, "the old Cartesian dichotomy is still prevalent in such an approach but with reversed denominators. The body [and its creative products are] treated as epiphenomen[a] of the mind rather than as formerly the other way around" (p. 9). Here a "right" mental attitude is seen to be the sole determinant of psycho-physical balance and creative expression through the avoidance of stress, tension, and other debilitating influences.

But, while it is true that negative attitudes and feelings, repressed conflicts, and tension do produce physical problems, writer's block, and stifled creativity, and that constructive, positive imaging helps to restore and maintain health and creative expression, it is equally true that stress, tension, conflict, repression, and the like cannot be completely avoided. In fact, as shown in this study, such influences are ultimately the building blocks of creativity in writing (see Bodkin's [1974 (1934)] views on poetry writing on pp. 78-9, and the related work of participants), and of an integrated or individuated personality. Moreover, the tendency toward crisis and struggle are built into human nature, despite mental efforts to the contrary, and "we are not merely free floating minds but minds embodied" (Whitmont, 1980, p. 9).

So, a genuinely holistic approach to educational research that is in step with current trends in physics, ecological theory, environmental science, psychosomatic therapies, as well as ancient meditative traditions, should seek to address the body as the visible manifestation of mental-affective-imaginal processes, and the mind as the expression of a given individual's way of embodiment. That is, we need to foster a worldview that envisions and experiences each student and research participant as having a unitive body/mind which is part of a greater whole--a universal energy field or consciousness--where all elements interact with and influence each other. For "just as our psyches are open to and indeed participate in the energy patterns that surround us, so our bodies interact with substance and are parts of earth processes and nature" (Whitmont, 1980, p. 9). And the social, environmental, and familial influences stressed in socio-semiotic and other schools of psycho-educational thought are a vital part of this process.

However, by way of compensation (to use the Jungian-archetypal term) for decades of emphasis on externally oriented, cognitive-behavioral and social constructivist teaching and research methods, this study may have erred in the direction of over-emphazing participants' inner imaginal-affective states, to the neglect of outer influences like family and society. But ultimately, such distinctions are further examples of dualistic thinking, of the metaphorical bias of much research in education and psychology, which continues to see things in terms of dichotomies like inner/outer, and need to be recognized as such (see Lakoff & Johnson, 1980 for an insightful analysis of how our thinking is influenced by largely unconscious metaphorical constructions).

Emphasis on the imaginal-affective realm and individuation.

Another area of concern in terms of this study's limitations is its basis in the imaginal-affective lives of participants. In describing such research, Bishop (1989) states that "we must remember our primary objective and stay as close as possible to the phenomenology of the imagination. In addition, this is a study of the imagination in process, and careful attention has to be directed at the subtle transformations of fantasy" (p. 17). Such an imaginal or mythic-archetypal reading seeks to uncover the deep structure of the psyche and plot its transmutations by extending its analysis from persons to things, places, and ideas as manifestations of the imagination, thus viewing the *world as metaphor*. From this perspective, participants' imaginative-affective relations with themselves and the world may be seen as central to this study's approach, and not a subjective confusion or contamination of empirical results and understanding. Also, its imaginal analyses, despite frequent mention of advancement on the path of individuation and creative expression, were not meant to be a solely progressive or developmental evaluations of participants' views of themselves and their creative writing process. Instead, each case study should be seen "as a series of images superimposed. [And participants'] transformation should not be reduced solely to development" (Bishop, 1989, p. 17).

Similarly, the study's Jungian-archetypal approach to imagery analysis should not be viewed as a reductionistic attempt to arrive at the final structure or interpretation of its data. Instead, it was done with the assumption that all such analyses are best seen from the perspective of the "dilletante among symbols," which may be described as follows:

> Psychology [and related educational research] throws an X-ray into symbolic images, bringing vital structural elements to light that were formerly in darkness. The only difficulty is that the interpretation of the disclosed forms cannot [ultimately] be reduced to a [final] system. For true symbols [the 'living symbols' discussed above] have something illimitable about them. They are inexhaustible in their suggestive and instructive power. Hence the scientist, the scientific psychologist [or educational researcher], feels himself on uncertain and ambiguous ground when he ventures into the field of [symbol] interpretation. The discoverable contents of the images keep changing before his eyes in unceasing permutations, as cultural settings change throughout the world and in the course of history. Meanings have to be constantly reread, understood

> afresh (Zimmer, 1948, p. 2).

In effecting such rereading or renewed understanding, Jungian-archetypal techniques like active imagination can be powerful tools, and when applied to data like those of this study may provide valuable insights to students, researchers, and teachers. For, as mentioned, all such analyses are interactive processes where participants are intimately, continuously, and inextricably interrelated with the creative material they generate, analyze, and critique.

Theoretical Limitations

Besides its analytic methods, this study's theoretical bases also may be seen as limitations, for the case studies above use a range of theories and ideas from educational research, psychology, meditative philosophy, and so on to support their basically Jungian-archetypal conclusions. And this approach may be viewed as too diverse or disparate to form a coherent analysis. But here it is necessary to distinguish between a mythic-archetypal approach like the present one and say, a quantitative study of creativity in writing. The former is less concerned with the logical consistency of its theoretical foundations than with the archetypal and metaphoric-symbolic relations among its ideas and images. So, a mythic-archetypal study needs to consider the dominant root-metaphors of any theory it uses to examine imaginal-affective material, like the comments and writings of this study's participants. Such a polyvalent approach does not exclude any given perspective on the basis of theoretical incompatibility, but instead relates theories through their common basis in "imaginal reality" (Bishop, 1989). The notion of cerebral laterality, for instance, which was discussed above with respect to creativity in writing (see p. 17), is based on oppositional imagery, positing a polarity between the verbal-analytic-linear functions of the left hemisphere, and the visuospatial-synthetic-holistic functions of the right. And this may be seen as an imaginal expression of mythic-archetypal potentials.

Specifically, the left hemisphere can be related to the archetypal influences of the persona and shadow, and the right hemisphere to the anima and animus (Rossi, 1977). For an individual's rational-egoic (left hemispheric) processes and verbal forms of knowing are reflected in the external image he or she presents to the world, the persona, and in the outer-directed aspects of the shadow, which influence our relations with members of the same sex. This is why Jung called the persona the "outward face" of the psyche. In contrast, the anima and animus have been termed the "inward face" because they represent the ideal image of the opposite sex that men and women respectively hold within themselves, and the more inner-directed (right hemispheric), imaginal realm of experience. Considering in this way the root metaphors of the theories used in a mythic-archetypal analysis like the present one relieves them of their literalness, allowing space for the material, the images in the texts being analyzed, to speak pluralistically (Bishop, 1989).

Such a study thus becomes an exercise in "image-work, a crafting of images" (Bishop, 1989, p. 19), and its theories do not then stand *above* the primary source material, assuming a privileged role, but take their place as imaginal texts, along with the oral accounts and written documents examined. There is a mutual reciprocity among these different types of text as they reveal, contextualize, marshal, and organize the wealth of images evoked in the encounter with participants and their writings and oral responses (Bishop, 1989). So, this research should be seen as a mythic-archetypal reading of participants' imaginal experiences and creative expressions, and of the theories used in analyzing them, not as abstractions, but as complex worlds of imagery.

Moreover, as mentioned, in a study like this, the meanings attached to specific symbols should be seen as flexible, for, although universal or mythic-archetypal symbols have recurred in various cultures for millenia, there also has been a diversity of meanings attached to them, so there can never be final and fixed explanations for recurring symbols (McNiff, 1989). In fact, the object of mythic-archetypal symbols and analyses is to do the reverse by keeping the imagination open and fluid, and interpretations like those in this study are basically translations from one metaphor to another. The above case studies, then, are best seen as open-ended conversational primers involving myself and participants' images and symbols, as well as the theories and previous research findings used to analyze data. For "with respect to [the] science of interpreting symbols, even the advanced reader must inevitably discover that he [or she] is still but a beginner" (Zimmer, 1948, p. 6).

Suggestions for Classroom Application and Further Research

Jungian-archetypal and Related Theory and Techniques

The literature review and case studies above show that the Jungian-archetypal technique of amplifying creative imagery and symbols may be applied beyond the area of psychotherapy, where it is used most often. This research attempted to apply Jungian-archetypal theory and practice to the fields of language education and creativity research, specifically, to instructional methods related to student and non-student creative writing processes and growth toward individuation. The study's detailed, intensive amplifications of oral and written data are appropriate to the age level and life experiences of its participants, whose complex problems, feelings, and creative and personal transitions warranted in-depth analyses. And when applied in creative writing instruction, such an approach can add a much needed affective-imaginal balance to the formalistic, cognitive techniques used in most college and university courses.

In such classes, students get little chance to examine their inner lives through discussion, writing, or other media. So, since the problems and changes they undergo during their college years go unattended, they often experience frustration, alienation, stifled creativity, a sense of meaninglessness, and a lack of clear life goals and values. But meditation, log-writing, and in-depth amplification like that applied in this study may be used in writing assignments, discussions, and the like to help students adjust to the issues they encounter in academic and private life. These methods also may be applied at earlier grade levels, if teachers and students feel they can deal with the emotional-imaginal experiences involved in such work.

I feel that a Jungian-archetypal approach offers a much-needed balance to current methods in language arts instruction, where inner experience is given short shrift. This view is supported by Pauson (1988), who states that, in general, our educational system neither understands nor recognizes the importance of imagery, intuition, and feeling to students' creative and personal lives, both in and out of the classroom. Pauson attributes the outbreak of drug abuse in recent decades to education's suppression of these basic human functions. For many young adults, drugs are the only available avenue for exploring the sensational, the fantastic, and other domains of consciousness, which express intuitive, imaginal, and affective processes. But if these areas of students' lives were addressed in language education through creative writing, journaling, and other modes of expression, there would be less need to seek alternative routes to the inner world.

An approach similar to that of this study was used in an undergraduate English seminar I took called "spiritual autobiography." The instructor used journals, writing projects, and group discussion to help students examine their imagery, intuitions, and feelings in response to life experiences and assigned readings. Class members expressed themselves in an accepting atmosphere, and wrote journals much like this study's Daily Logs, and papers related to the course readings. Dreams, emotional and imaginative responses to readings, and imagery and ideas from journals were discussed, which sometimes evoked strong reactions and led to ideas for creative writing projects. Incorporating amplification, the notion of personal mythology, and other Jungian-archetypal concepts into such classes can give students new areas of exploration in pursuing oral and written forms of creative expression and personal growth.

Recent use of Jungian-archetypal ideas and methods in the language arts by counselors and educators (see e. g., Allan, 1988; Allan & Bertoia, 1992; Neville, 1992; Saul, 1990) is opening up formerly neglected areas of application for amplification and related methods like guided imagery and dream interpretation, from preschool to the university level. However, this study's analyses deal with types of personal and archetypal imagery, thoughts, and feelings encountered mainly from early adulthood through midlife. So, as mentioned, its in-depth methods and interpretations are most relevant to work with college or university students, as are the suggestions for research and teaching practice discussed below. However, with modifications based on students' age and emotional maturity, these techniques may be used at other grade levels as well.

The Jungian-archetypal methods of amplification and active imagination used in this study are just now coming to be used in language arts teaching and research (see e. g., Allan & Bertoia, 1992).[2] So, the potential of such techniques as inquiry tools and the areas of exploration open to their use are limitless. For example, the following could be addressed by using mythic-archetypal amplification and related approaches as research or teaching methods: (1) the creative writings and art work of students younger than this study's participants, down to the elementary level, (2) verbal interactions in the classroom, with the participation of both teacher and students, (3) students' dream journals, (4) students' creative work in media other than writing, such as painting or sculpture, which could be amplified independently or as they relate to creative writings, (5) free writings evoked in twilight states, as experienced by this study's participants, (6) oral, written, or artistic responses to ambigous images like inkblots, (7) *mandala drawings* by students, either in response to their own or others' creative writings, or as creative expressions in themselves, and (8) teacher education involving self-exploration and training in psychology. In the following paragraphs, I will discuss some of these techniques and how they may be applied in language arts teaching and inquiry, as well as teacher education.

Textual Amplification

The detailed, intensive approach to amplification used in this study may be applied by researchers, students, and teachers to analyze students' poetry or the work of others. For example, Jones (1979) describes a procedure similar to my own for using amplification to uncover the details of a poet's creative-individuation process in college-level creative writing and literature courses. The primary requirements for using Jones' method are that the poems analyzed should be direct or indirect commentaries on an individual or society, and should contain images and symbols that allow the analyst to pinpoint specific personal and archetypal motifs. Either a single poem or several related poems may be amplified. But in the latter case, all poems treated as a whole must be attributable to one author, to ensure the validity of interpretations derived from amplification of images and identification of motifs (Jones, 1979).

Jones' approach includes the following steps:

1. Establish the poet's basic type in Jungian-archetypal terms with respect to the attitudes of introversion and extraversion, and the functions of thinking, feeling, sensing, and intuiting. Because creative expression/individuation is a process of

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[2] As discussed earlier, the latter technique came into play when participants allowed their imaginations to operate actively in creative writings and log entries, and in interview responses about the meaning of their imagery.

self-awareness; and recognizing their own or another writer's type can enhance students' creativity and personal growth.

2. Identify the nature of the inner conflict expressed in the poems. Determine which elements the author is aware of on the conscious level, and which ones appear to be unconscious. Then describe the effects of this conflict on the poet.
3. Note stages of progression and/or regression on the path of creative development/individuation, and look for signs of the major archetypes as revealed in the use of imagery and symbols. Determine what roles the Self, shadow, anima, and animus play during the progressive/regressive stages.
4. Establish at what point, if ever, the poet gains awareness of his/her formerly unconscious problems, as revealed through the expression of recurring archetypal images, symbols, and motifs.
5. Once these motifs have been identified, apply the Jungian-archetypal principles of creative formulation and creative meaning to reveal the significance of the motifs with respect to the poet's creative and personal development.
6. Look for possible conflicts between the poet's conscious awareness or ego and his or her unconscious desires or urges. Determine whether a balance exists between the two, or whether one aspect overrides the other. In the latter case, describe the effects on the poet's creative/individuation process or personality.
7. Determine whether the poet merely alludes to the existence or psycho-physical balance, or whether a real resolution of tension between opposites is presented, and growth toward increased creativity/individuation is indicated (Jones, 1979).

To varying degrees and in various combinations, I applied these procedures to participants' oral and written data in this study to assess their progress toward greater creative expressiveness and individuation. Such techniques can enlighten both students and teachers about their own and others' psycho-physical growth and creativity. However, it is important to keep in mind students' wishes about how much they want to reveal in classroom discussions and amplifications involving their own work, and to accomodate those who wish to keep their feelings limited to what the teacher sees.

In step 5 above, the expression "Jungian-archetypal principles of creative formulation and creative meaning" refers to (1) the above-mentioned notion that creative work involves accessing unconscious personal and archetypal imagery and feelings, and formulating them into a finished piece of work on the conscious level (creative formulation), and (2) the idea that creativity also involves an intensive struggle to understand the *meaning* of these unconscious contents (creative meaning). Jung (1960) asserts that these principles complement each other and that "aesthetic [creative] formulation needs understanding of the meaning [of unconscious imagery and feelings], and understanding needs aesthetic formulation" (p. 85).

Dream Amplification

The technique of amplification was used extensively in the case studies above, and has been used at the college and university levels by other researchers as well as language arts teachers. For example, Doll's (1982) method for teaching *archetypal seeing* in undergraduate language arts courses integrates readings from myth and folklore with images and symbols in students' dream-based writings. Doll (1982) says that her approach makes conscious the links between theory and practice in reading, imagining, speaking, and dreaming, and integrates the shadow side of Western culture (fairy tale, myth, and esoteric writings) with the shadow side of students' consciousness (the unconscious).

Doll (1982) and her students amplify images and symbols used in classroom discussions and student's dreams and writings. Students record their dreams in "dream books" for a period of one month, so that the course work, reminiscent of childhood reading experiences, stimulates their imaginations and connects them with the symbolic "child within." Doll asks her class to glean one or two dreams on which to focus, paying attention to specific image patterns. This process helps students to access unconscious imagery and feelings associated with childrens' experiences that are common to cross-cultural myth and folklore (the mythic-archetypal level of consciousness). Doll also asks students (1) to make conections between modern and ancient writings, back and forth, until time is perceived as an ebb and flow rather than as a line, and (2) to access this ebb and flow within themselves by paying attention to their own dream images. The second step is in line with Jung's (1970) advice on activating unconscious contents: "Give (the emerging content of the unconscious) your special attention, and observe its alterations. Follow the transformations of the spontaneous fantasy attentively and carefully. Above all, don't let anything from outside, that does not belong, get into it" (p. 526).

In Doll's approach, students' learn to see that their dreams speak with a unique logic, the dream logic discussed above, with all its inconsistencies and absurdities. As Doll (1982) says, the goal of her method is not to figure *out* students' dream images, by interpreting them rationally, but to "figure them *in*," or discern the inner figure that each image evokes, such as the archetypal child, the archetypal hero, or the archetypal shadow. The archeypal child is reflected in fairytale, myth, and folklore in figures like Pinocchio and Snow White. It represents the non-heroic, imaginal, emotional side of human experience, filled with fear, risk, and doubt. By contrast, the archetypal hero appears in figures like Luke Skywalker from "Star Wars" and Sir Lancelot from the Arthurian legends, representing the individual in search of inner insight, although his or her actions occur on the outer stage of physical life. Finally, the archetypal shadow reflects students' unrecognized prejudices, fears, and inhibitions (Doll, 1982), and is represented in characters like Simon Legree in "Uncle Tom's Cabin," and Darth Vader from "Star Wars." Referring to such figures in amplifying dreams expands the role of the language arts teacher. Because helping students integrate such archetypal images into their personal mythologies enhances both their individual lives, and that of society as a whole by contributing to the reformation of its cultural mythology. In this way, dream amplification becomes a way to explore vast areas of human experience, such as medieval alchemy, ancient and modern myth and folklore, and visionary poetry.

After conducting such cross-cultural dream amplifications, Doll's (1982) students write papers containing descriptions of a dream or several dreams dreamt during a semester, as well as further explorations of the dreams' image patterns, always staying close to the original imagery. For example, a student might ask, "How do my dream images evoke my shadow, giving it depth and scope, so that I can face my fears, doubts, and inhibitions from a different, fictional perspective"? In response to this question, one student wrote that amplification made him realize he had not fully accepted his mother's death. In the dreams he analyzed, the student imagined himself travelling in darkness, which symbolized a period of transition for him, a time of encountering shadow-related issues about his mother Doll (1982) .

In connection with such insights about the shadow, the child, or other archetypal figures, Doll (1982) says they point students toward greater introspection and expressiveness about their deepest feelings and desires. As one student put it, "By better understanding the [inner archetypal] child I can learn to live with fears and the mysterious thoughts that often flash into my mind" (Doll, 1982, p. 200). And this process of seeing archetypally through dream amplification is of great educational significance.

> A curriculum that uses dream speech provides a new dispensation for learning about the self and culture. A [dream-based] course could be designed from the inside out, turning current curriculum practice around. Teachers skilled in following images could connect students first to their prime dream images and then to cultural expressions of these same images. In such a way a student is brought together with those symbolic expressions that have the deepest personal meaning (Doll, 1982, p. 210).

In amplifying dreams in language arts or creative writing classes, cross-cultural images should include the widest possible exploration of archetypal themes from myth, folklore, fairytales, literature, art, and music. Once images have been elicited from students' dreams, they can be explored in various fields and media, so that students present their research, a "searching again" of what already had appeared in their dreams, in various ways, like writing, painting, and drama (Doll, 1982). Moreover, teachers should (1) respect the emotional integrity of students as they share dreams, (2) allow them to maintain control over their own dream contents, (3) provide an atmosphere where all class members, including the teacher, discuss their dreams, and (4) consider scheduling constraints when working with dreams, because it takes time to amplify and discuss an entire class' dream material. In other words, classroom-based amplification is best done so that students' privacy and interpretations of their own dreams are respected above the views of others, and close control of all work done with dreams is maintained (Ullman, 1990).

Active Imagination

Like dream amplification, active imagination can be a way for teachers to help students access the unconscious/mythic-archetypal bases of their dreams, writings, and day-to-day experience . Because active imagination is a channel for messages from the unconscious by any means, such as painting, modelling, or writing, and these are valuable sources of insight that may be applied in further creative work and personal growth enhancement. In practicing active imagination, a student holds a psychic fragment, like a written or dream image, in his or her consciousness in a contemplative or meditative way, until the imagination stirs and unconscious contents begin to emerge, without the induction of trance as in hypnosis. In this way, the student's conscious awareness is fully involved in the drama, moving through the scene or asking questions, and a dialogue begins between conscious and unconscious processes, with the student entering a dialectical exchange that allows for freedom of expression in any medium (Samuels, 1985).

In a letter to one of his clients, Jung (1973) describes active imagination as follows:

> Start with any image, for instance, with that yellow mass in your dream. Contemplate it and carefully observe how the picture begins to unfold or change. Don't try to make it into something, just do nothing but observe what its spontaneous changes are. Any mental picture you contemplate in this way will sooner or later change through a spontaneous association that causes a slight alteration of the picture. You must carefully avoid impatient jumping from one subject to another. Hold fast to the one image you have chosen and wait until it changes by itself. Note all these changes and eventually step into the picture yourself, and if it is a speaking figure at all, then say what you have to say to that figure and listen to what he or she has to say. Thus you can analyze your unconscious but also give your unconscious a chance to analyze yourself, and therewith you gradually create the unity of conscious and unconscious without which there is no individuation [or creative expression] at all (pp. 459-60).

This technique can be used to expand on the present study's procedures. Specifically, the study's meditative and log-writing practices may be used to get students' imagery flow going, and the resultant can be images expanded through active imagination. In this way, using an integrated approach involving both private activities (meditation and log writing) and interpersonal interaction (active imagination with a teacher), a student's inner experiences can be enhanced through his/her own store of images and feelings, as well as outside input and stimulation. This procedure can alleviate writer's block in creative writing students, stimulate reluctant writers, and enhance the image-making ability and productivity of already successful ones.

However, in using active imagination in the classroom, it is important to remember that developing students' creative expressiveness and personal awareness by evoking affective imagery is best done slowly, considering individual differences in receptivity to inner experience (Clark, 1973). The Jungian-archetypal view on this is that active imagination is a significant way to evoke unconscious potentials, and so should not be undertaken lightly. It involves detecting subtle signals in a student--hints or fragments of inner experience--and then letting them rise to consciousness in the form of images. And getting in tune with unconscious processes without either controlling or being controlled by them requires delicacy, dedication, and practice on the part of a teacher (Neville, 1992). So, in many cases, use of this method in language arts settings should be limited to seminars, small groups, or individual meetings with students who are emotionally balanced and participate voluntarily.

Guided Imagery in the Classroom

For language arts teachers, an easier tool to use than active imagination is guided imagery, which, as defined earlier, involves giving students themes around which to build fantasies, imagery, and symbols for use in creative writing, art projects, and the like (Vaughan, 1979). Exercises in guided imagery should be preceded by brief relaxation periods and instructions to center students' attention on the present, allowing them to let go of thoughts and feelings about the past and future. Attention can be focused on the breath cycle through simple observation, without changing it. In this way, a non-critical, non-judgmental awareness is cultivated, which can be transferred to the fantasies students experience through guided imagery. Students also should avoid interpreting what emerges during guided imagery until a later time, with emphasis on developing inner vision and listening, instead of consciously fabricating imagery (Vaughan, 1975). Initial work with guided imagery, however, should be specific, until students become familiar with their own ability to use fantasy and imagination for self-discovery and creative expression, and understand the significance of their own imagery and feelings.

An exercise like the following can help students recognize their capacity for image-making, which, as shown by this study's findings, may be accompanied by noticeable psycho-physical effects.

> Imagine yourself walking up a mountain path, when you stumble upon a cave. Enter the cave in your mind's eye and notice the fire glowing deep within. As you approach the fire, see the old person seated beside it. This person is very wise and will answer any question you ask, and will give you a significant object to bring back with you. Ask him or her a question and receive the object (adapted from Vaughan, 1975).

It is obvious that certain exercises can evoke threatening or problematic imagery in students. For example, an imaginal exploration of the ocean floor may be frightening.

And while purposeful encounters with fearful images may be helpful in therapy, it is not appropriate to introductory classroom practice. So, relatively simple, non-threatening suggestions like the one above can help students access meaningful inner experiences without feeling threatened. In time, a class will determine on its own the depth and intensity of imaginal-affective experience it is willing to explore (Vaughan, 1975).

In this regard, empirical evidence supports the view that our body/minds cannot distinguish between fantasy and external reality (Neville, 1992). We know this from our experience of waking up trembling from a nightmare, of salivating when we imagine eating a lemon, of feeling "chills up the spine" as we listen to a ghost story (Neville, 1992). Similar psycho-physical mechanisms function during imaginal execises like the one above. The body/mind's fragmented, chaotic energies are aligned, harmonized, and made more purposive through imaginal experiences, just as they would be by "real" ones. People tend to feel better, more relaxed, and energized after evoking imagery in such meditative settings, as shown by the reports of this study's participants. Moreover, if this type of exercise is repeated regularly, it can change a student's self-image, attitudes, creative expressiveness, and dealings with others (Neville, 1992) (these too were results of the study's imaginal exercises, although the latter were not guided, as in the exercise above).

Such practices may enhance students' powers of concentration and the vividness and richness of their imaginal-affective lives and creative expression. As discussed throughout this study, in most people, imaginal-affective abilities are poorly developed, but improve readily with training, which in the language arts requires no justification. Because simple imaginal exercises can be easily scripted around existing course content, and students' improved concentration and ability to visualize are valuable goals in themselves, besides being useful additions to a teacher's repertoire of classroom strategies. Moreover, as shown through the present study's results, affective imagery experiences can enhance students' creativity, self-esteem, and ability to deal with identity struggles, relationships, and stressful situations, and assist in developing life goals and values (Neville, 1992).

Guided Imagery in Nature

Swan (1983) has devised another symbolically based guided imagery technique for enhancing students' holistic understanding of their harmony with nature that can be used in the language arts. The major thrust of Swan's (1983) work is to use mental imagery from both the waking and dream states to enhance students' knowledge of natural symbols, thus increasing their environmental awareness and "strengthening [their] symbolic reference to actual environmental conditions" (p. 34). Swan's approach uses mythic-archetypal perception to promote environmental sensitivity and personal growth.

Swan (1983) states that Native Americans view the world symbolically. For instance, on seeing a bird or other animal in the wild, they recognize both the identity of the species and its symbolic meaning: "An eagle is strong and seen as being very wise. A bear is solid and good for keeping material things in order. A deer is quick, agile, and playful" (p. 34). Each animal has a name and specific attributes, which are used to describe an individual's personality. A person actually has several animal or bird aspects or "totems," which in centuries past were sought on vision quests or identified by tribal shamans through the use of mental imagery. Native Americans were and often still are given names based on their totemic animals (Swan, 1983). As in the traditional vision quest, Swan's mythic-symbolic approach to enhancing ecological awareness involves using animals in the environment to evoke imagery. This exercise can be done either on a field trip to a natural setting or in the classroom to tap students' creative unconscious processes and ability to use mythic-archetypal ways of knowing and experiencing the world. Students are allowed to incorporate the discoveries gained during such exercises into their consciousness, thus integrating aspects of their personalities and gaining holistic awareness of their oneness with other life forms and nature as a whole.

Swan (1983) works with participants of college-age and older; and based on the premise that certain geographical locales have special meaning for people, includes the following steps in his exercise:

> 1. Relax into a comfortable position, sitting on a chair or on the floor [or ground, if outdoors]. Focus on your body. Become aware of any tightness or tension you may have. Now take a breath, and as you breathe out, imagine that you are exhaling out your tension. Take in another breath, and again exhale out your tension. As you find yourself becoming more and more relaxed, let your breathing become more normal and relaxed.
>
> 2. Now think of a place which you like very much, a place in nature. Maybe this is a place where you have been before, or a place you would like to be. Try to imagine yourself being in that place. What would it feel like? Try to feel the earth under your feet and the wind in your face. What odors would you smell if you were there?
>
> 3. Now focus your attention on the sky or trees. Look to see if you see any birds there. What bird or birds can you see? This is a special bird that can talk. Ask the bird to tell you about itself. (Wait a few minutes for people to find their birds and talk with them).
>
> 4. Now focus your attention on the ground and look for an animal. What animal do you find living in this place? When you find your animal, talk with it. (Wait for people to talk with their animals) (Swan, 1983, p. 35).

After completing this exercise, participants bring their attention slowly back to normal and then talk about their experiences. The birds and animals contacted through this technique may not always be totem animals, but typically they are, or at least are seen as important.

The significance of Swan's exercise is that it evokes images of animals or birds that are integral to a specific place and also important to the individual, which can lead students to a greater sense of holism or unity with other life forms and the natural environment. The technique also may stimulate creative ability, since as discussed above, increased access to inner imagery and feelings has been shown to be central to creativity (see e. g., Vaughan, 1979), and may improve self-image and emotional balance through the replacement of self-defeating images with positive ones. For example, should a student evoke an image of an eagle (which is associated cross-culturally with strength, wisdom, and truth [Swan, 1983]), he or she could be informed of the meaning of this symbol and helped to integrate it into an overall self-concept or worldview through the writing of a narrative, story, or poem. In the case of a student who sees him or herself as unwise, weak, or untruthful, the process of mythic-symbolic transformation that emerges through writing about an eagle could enhance his or her personal growth and self-esteem. This process was discussed above in connection with the case of Amy, where the archetypal symbol of the bear was suggested as an appropriate totem or mythic-symbolic image that could be integrated into her personal mythology to enhance her self esteem and creativity (see pp. 282-6).

Swan also suggests creating a special ceremony to help participants actualize and integrate their symbolic discoveries into consciousness, or their personal mythologies. For instance, following the sacred place exercise described above, students could be asked to create masks or drawings representing their chosen animals. Then, at the next class meeting, students cloud talk about the qualities and natural histories of their mythic-symbolic animals, as well as any dreams or waking state experiences they have had that relate to their totems. Students may have vivid dreams involving their symbolic animals and sacred places, which can add to insights gained during their initial discussions, and enhance personal growth and creative expression. Swan's (1983) approach also can help to preserve human nature and culture, since a key element of existence is our mythic-symbolic association with natural places and things. "For reasons we may not yet understand, some places stimulate these associations in dreams, myths, stories, and song" (p. 36), and may be useful in language arts teaching as a source of inner insight and creativity for students and teachers alike.

The value of such techniques lies in the fact that in evoking, hearing, or seeing mythic-archetypal images and stories, students actually *live* those experiences within, relate them to their own lives and acquaintances, and thus integrate them into their personal mythologies (Feinstein & Krippner, 1988) or life narratives. Moreover, with the appropriate guidance or suggestions, students may change problematic self-images, and gain a greater sense of oneness with others and nature as a whole. Such transformation goes beyond the rearrangement of existing cognitive schemas to the creation of novel, dynamic systems of mental-imaginal-emotional organization. Such new systems or personal mythologies can allow students and teachers to deal with and construct broader understandings of reality at the unconscious level, and transform unproductive behaviors and modes of creative expression on the conscious level as well.

Ambiguous Images to Stimulate Creativity

This seems to be an untapped area of inquiry in language education, since I was unable to find any recent research in the field that used ambiguous forms like inkblots or paintblots to study and enhance students' creativity in speech and writing. I found just one educational researcher who used inkblots to examine children's creativity, but his work was not geared specifically to language education (Peske, 1976). This situation is ironic, because as far back as the Renaissance, creative individuals like Leonardo da Vinci recognized the power of ambiguous forms such as paintblots and cloud formations to evoke creative imagery in himself and his students (Zubin, Eron, & Schumer, 1965). Similar applications of indefinite shapes in creativity enhancement exist in nineteenth century American language education. For example, during the eighteen thirties and forties, pioneering educator Bronson Alcott used such forms to evoke creative verbal and written responses in students at the Temple School in Boston (Peabody, 1969).

Another well know instance where ambiguous shapes are used to stimulate imagination and fantasy is in the Rorschach inkblot test. In the early part of this century, the Swiss psychiatrist Hermann Rorschach (1942) devised a personality test based on ambiguous forms--the well known inkblot procedure that bears his name. Rorschach's test includes a series of patterns generated randomly from blots of variously colored ink (Dahlstrom, 1985). Half of the blots are black, white, and shades of gray, two add red splotches, and three are in pastel colors. In the Rorschach test, a person is shown these forms, one at a time, and asked to comment on the figures or objects that he or she sees (Davison & Neale, 1986). The shapes of the Rorschach blots are shown in Figure 7. Blot I is in the upper left, and the rest of the blots appear in order from left to right, down to blot X in the lower right.

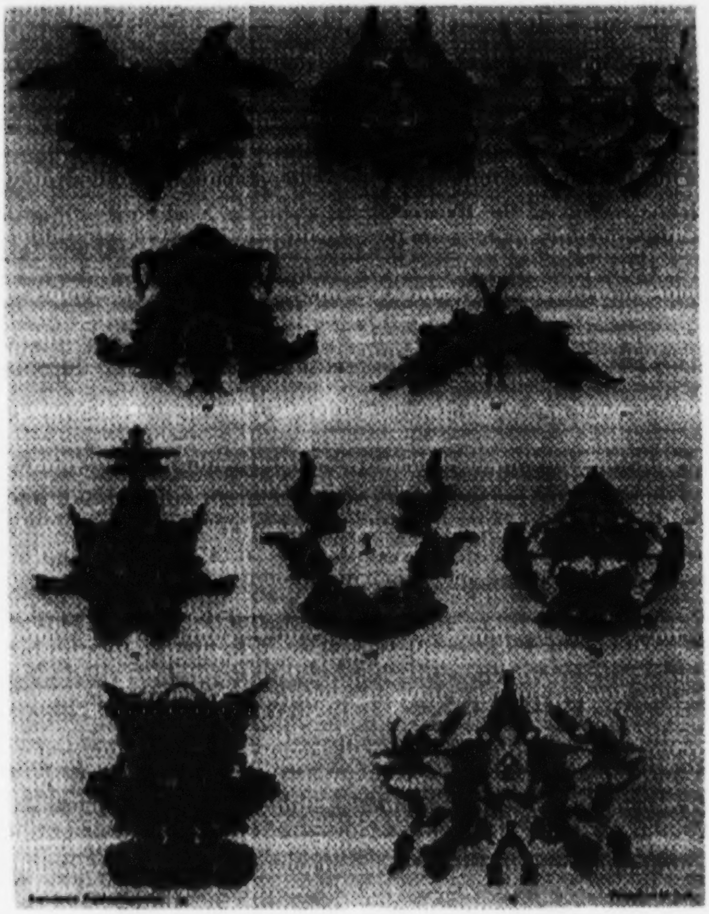

Figure 7. The Rorschach Inkblot Series

Note. From "Student's Rorschach Manual," by R. M. Allen, 1973, p. 34.

In the years since its inception, the Rorschach has been found to evoke complex images and feelings from unconscious sources. And so, it has proven effective in revealing the structure of respondents' imaginal and emotional processes (McCully, 1977).

Moreover, the Rorschach's value for language arts teachers lies in its capacity to evoke creative responses, and so enhance students' work in writing and other areas. The process of looking at the blots evokes both conscious (imaginative) and unconscious (fantasy) processes. And it is this dual quality that gives ambiguous forms like the Rorschach blots their appeal as tools for creativity enhancement and research. Instead of using the Rorschach with the usual goal of studying psychological problems, language arts teachers and researchers can use the blots to help students evoke imagery and feelings, which in turn may be used in poetry or other modes, or to study creativity. Such an approach can be a valuable addition to current classroom and inquiry methods. Because researchers and teachers increasingly are seeking new ways, beyond standard textbooks

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and course materials, to explore and enhance students' imaginative abilities, creativity, and self-understanding; and the Rorschach blots offer an effective way to achieve these goals.

As discussed earlier, numerous studies have found that imagery arising from unconscious sources is central to creative work (see e. g., Jung, 1966; Koestler, 1989; McCully, 1987). In this regard, McCully (1987) states that the Rorschach blots evoke creative responses because they may stimulate archetypal unconscious processes. Whenever an archetypal motif is sounded, as in looking at a Rorschach blot, a person's reactions are stronger than are warranted by the blot's face value--the conscious mind and emotions respond like a tuning fork to a pure tone. These eternal, cross-cultural themes have recurred in ever-changing variations throughout history, because they spring from the essence of the human condition. And archetypal motifs play a key role in creative writing, "permeating both the whole and the part: the plot and the images employed in it. The poetic image attains its highest vibrational intensity when it strikes archetypal chords--when eternity looks through the window of time" (Koestler, 1989, p. 353). So, exposing students to the Rorschach blots can help them access sources of creative inspiration that reflect universal themes from myth, folklore, and world literature.

It is important to remember, however, that the blots may not affect all students in the same way, because "creativity probably cannot be taught *per se*. It does not necessarily grow out of our educational philosophy, because we see that it springs up in the most unexpected spots" (McCully, 1987, p. 20). Using "creative" pursuits like viewing the Rorschach blots in the classroom can be futile if done with the intention of grafting creativity onto students. Teachers need to examine students' responses to such experiences critically, noting those who gain from creative activities, as well as those who may be frustrated by methods and expectations that are inappropriate to them (McCully, 1987). So, when using ambiguous shapes to stimulate creativity, a teacher should not expect too much in terms of imagery responses from *all* students. However, those who are sensitive to such methods can benefit from them in pursuing writing, art, or other projects. Because unconscious imagery, feelings, and thoughts, the ultimate sources of all creative inspiration, are expressed through *symbols,* and ambiguous shapes promote symbol formation (McCully, 1987). In light of the Rorschach's ability to evoke students' imagery and feelings, it is appropriate that language arts teachers use this method as a catalyst to creative expression. So, the following are ideas for using ambiguous forms like the Rorschach blots in the classroom.

Should a teacher choose to use the original Rorschach blots, he or she will find that they usually are printed on durable cardboard plates that may be obtained from libraries (I borrowed a set from my local university library). If possible, originals or color copies of the blots should be used (as mentioned, some of them contain colors).[3] Because when the Rorschach blots are presented in their original form, students' responses may be compared with those of others who have viewed the blots in the past, which can be growth-enhancing. Such comparisons are possible due to the vast literature that exists on previous Rorschach responses. Numerous studies have explored what the blots have meant to people in various cultures (see e. g., Devos & Boyer, 1989; McCully, 1987; Peske, 1976). And teachers and students can refer to these writings when discussing a class' Rorschach experiences, or when students express their blot responses in various media.

In this way, students learn how their reactions to the blots relate to those of people from other social and cultural backgrounds and historical periods, so increasing their cross-cultural awareness and understanding of themselves and their creativity. Because researchers have noted the power of the Rorschach to stimulate novel or unusual imagey (see e. g., McCully, 1987; Squyres & Craddick, 1984), and even have devised ways to study the blots that reveal a person's creative potential (Peske, 1976). Peske (1976) also notes that ambiguous shapes like the Rorschach blots are rarely used to examine creativity, because most researchers feel that such experiences are too complex for this purpose. In contrast, Peske believes that it is precisely the "complexity" of the Rorschach blots that makes them ideal for promoting and studying student's creative responses. If creative works or ambiguous forms like the Rorschach blots were uncomplicated, then most people would produce similar responses to them, and individuality would be obscured (Peske, 1976). But, like creative works, the intricate nature of inkblots and other indefinite shapes allows for an infinite variety of possible reactions or interpretations. And due to this infinite variability, viewing such shapes can promote the growth of students' individuality, and be an effective way to study and enhance creativity.

The Rorschach blots typically are shown in psychotherapy to assess personality traits and problems. This procedure is usually carried out while a client is seated at a table, with the tester sitting just behind and to the right. Since this set-up is not feasible in large classrooms, teachers can use alternative methods like holding the blots overhead at the front of the class, projecting images of the blots with an overhead or slide projector, or reproducing the blots with a page scanner, printing them on a laser printer and then showing them. Before exposing students to the Rorschach blots, however, it is best to help them relax so that they become more receptive to the influx of imagery and feelings that most will experience when viewing the blots. As revealed in this study, relaxation increases one's ability to produce a free flow of inner experience. And to promote relaxation, a class can practice diaphragmatic breathing, which was done by participants in the first stage of this study's meditation practice (see instructions for meditation procedure on p. 68). After students establish slow, even diaphragmatic breathing, comments like the following can introduce them to experiencing the Rorschach blots:

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[3] Remember, however, that the Rorschach blots are copyrighted, so when reproducing them you should limit their use to your own applications in the classroom.

> I am going to show you ten inkblot shapes created by the Swiss psychiatrist Hermann Rorschach in the early part of this century. Rorschach produced these blots by squirting ink on pieces of paper, folding the sheets in half, and then opening them to reveal symmetrical patterns. Some of you may have tried this yourself at home. As far back as the fifteenth century, people have been using such blots to amuse themselves and get ideas for paintings and poetry. Nowadays, the Rorschach blots are usually used to study the personalities of people who are in psychotherapy or counseling. But today, I'd like you to use them as a way to get ideas, images, and feelings that you can record in your notebooks. Then, I would like you to use these ideas and images in creative writing projects that I will assign later in the class period. You may interpret the blots in any way you like. Feel free to jot down as many interpretations of the blots as you wish. Some people see many things in the Rorschach blots, others see only a few. It is entirely up to you how much you want to say about the blots. When you cannot see anything more in a blot, raise your hand, and when the whole class is finished looking at a blot, I'll move on to the next one, and you can continue to respond in your notebooks. Are there any questions? OK, let's begin.

As the blots are presented, a teacher can say "Write down what you see in these blots," or "Tell me what these blots mean to you," or ask "What images come up for you as you look at the blots"?, or "What figures or forms do you see in the blots' contours"?

After each of the Rorschach blots is shown (preferably in numerical order from I to X), students can record their images, ideas, and feelings in logs or notebooks for future use in creative writing, class discussions, and the like. For example, verses or stories may be written based on blot responses. Or, after writing and/or drawing in their notebooks or logs, students can discuss their responses with other class members to reveal the meanings derived from the blots. Instructions for discussion or writing should be open-ended, so that the greatest amount of freedom is allowed in students' oral or written interpretations of Rorschach-inspired imagery. Students can be told to say or write anything they think is interesting, unusual, or insightful about their experiences with the blots. This procedure may be carried out regularly throughout a semester or academic year, and students' Rorschach responses can be recorded through use of a word-processor or notebook. Similarly, any drawings that students produce in response to the blots may be photocopied or scanned with a page scanner and entered into a computer file, or kept in notebooks or file folders. In this way, an ongoing record of students' reactions to the Rorschach blots may be kept, to reveal changes in their images and feelings over time. This process can give students insights into their inner growth and creative development, and increase their ability to use imagery and feelings in other areas of academic and daily life.

However, as with the techniques discussed earlier, when showing the Rorschach blots, it is important to remain sensitive to students' wishes about uncovering personal images and feelings through their responses. Those who are willing to express themselves openly should be encouraged to do so through writing, classroom discussions, drama, and the like. And those who are hesitant to reveal their interpretations of the blots should be allowed to monitor who has access to their insights and feelings. This can be done by allowing reticent students to write pieces that only the teacher sees, or to discuss their responses only with the teacher or a small group of peers, if this feels more comfortable.

If teachers cannot obtain or make copies of Rorschach's original blots, or prefer to make their own, they can use any number of methods. Blots with complex or unusual shapes, vibrant colors, and varied shading are more likely to evoke creative imagery responses in students than are uninteresting or uniformly shaped blots. And interesting blots may be hard to make unless good quality art paper and ink are used. Holtzman, Thorpe, Swartz, and Herron (1961) suggest using Pelican water-proof drawing ink and Bassingwork paper, a special lithographic paper used in art work. These authors produced a series of highly interesting inkblots by dropping various combinations of Pelican ink and water on Bassingwork paper, folding the paper in half to obtain a symmetrical blot, and applying varying degrees of pressure to different areas of the folded sheets.

The rationale for using the Rorschach blots or using one's own original blots to stimulate and study imagery generation and creativity in the language arts classroom may be summarized by the following words of art educator Hoyt Sherman (1947):

> In the training course in [the Rorschach experience], students can learn how it is that some of the most valuable things in life come, not by deciding what to do and then doing it, but by relaxing the ego and letting things come out of the center of oneself as they will. They begin to marvel at the unknown things they have within them, and to respect what has been given to them without their having done much to put it there (p. 54).

Through this process, students understand better their creative potentials, see themselves as intimately related to the objects they perceive, and gain a more unitive sense of their ties with the environment and with others. Because, in demonstrating the interactive nature of perceptions and interpretations of the so-called "external world," imagery exercises with ambiguous forms can lead to new insights into the holistic or unitive nature of reality, and the individual's intimate connections with the larger scheme of things (in this regard, see discussion of quantum physics and reader response theory on pp. 3-4).

Mandala Exercises

Mandala exercises involve having students draw, paint, or construct balanced circular patterns (mandalas), and then amplify the resultant imagery. The mandala is sometimes segmented and sometimes patterned in free form. In either case, it represents psycho-physical completeness or holism, and the exercise of expressing through it a particular aspect of students' experience lends coherence to their imagery, thoughts, and feelings. Students may gain personal insights and satisfaction from using the mandala pattern as a way to express imagery that they have experienced or studied. The mandala can be drawn, painted, or pasted together as an individual or group exercise, with the resulting work being amplified by teachers and students with or without the involvement of a researcher, or independently of the classroom setting by an inquirer.

Either way, the mandala ultimately is not something to simply look at, but is, or may become through amplification and active imagination, a projection of the way a person sees him- or herself and the universe. As Samuels (1985) states, wholeness is exemplified by the mandala, a Sanskrit term for "magic circle," a geometric form with more-or-less regular subdivisions, which usually is divided by four or multiples thereof, and represents totality emanating from a center. Mandalas may be drawn as part of studies of creative expression and individuation like the present one, and their character interpreted through amplification, active imagination, guided imagery, and/or other techniques.

An example of a hand-painted mandala is presented in Figure 8.

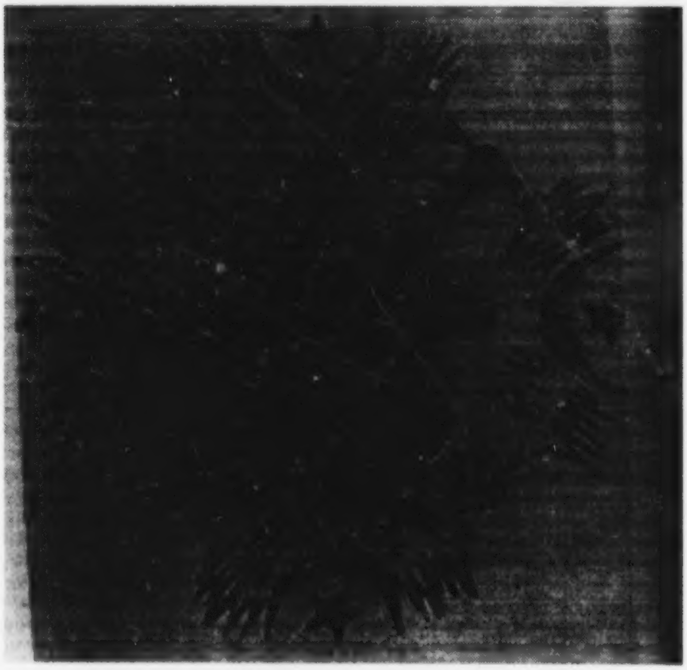

Figure 8. Mandala by a Client of C. G. Jung
Note. From "The Dynamics of Symbols: Fundamentals of Jungian Psychology" by V. Kast. 1992, p. 117.

This figure represents the four-armed Sun God, symbolizing the dynamic, life-affirming aspect of the Self. The arms and lightening reflect traditionally masculine qualities, while the crescents are feminine in character, being related to the crescent moon, a symbol associated with women. The five-pointed stars may be said to represent that which is still imperfect and earth-bound in the individual, since the number five is connected with the five senses in cross-cultural symbolism, connoting limitation to the sensory or earthly realm. Despite its balance and symmetry, this mandala should not be taken as a reflection of completed individuation, or of the successful integration of pairs of opposites within the artist. Because, in most cases, such figures offer only preliminary hints at the ultimate psycho-physical wholeness that the individual is working to attain (Jacobi, 1973).

Such mandalas, with their symmetrical forms, are images of "the primal order of the total psyche" (Jacobi, 1973, p. 139), whose purpose is to bring order or balance to the psychic "chaos" within the individual. In the Hindu and Buddhist yoga traditions, for instance, meditation on mandalas is designed to induce psycho-physical balance in meditators. Similarly, Jung (1961) drew mandalas to reveal his own process of psycho-physical development, because he felt they were diagrams of his evolving sense of self, which traced his day-to-day psychic changes. In the context of language education research and practice, mandala-making or any of the other methods above can be valuable tools for uncovering students' growth toward individuation and greater creative expressiveness in speaking, writing, and other media.

Teacher Education

In discussing the impact of dream imagery and other reflections of unconscious processes on education, Jung (1974) stresses the need for teachers to understand students' psycho-physical development during childhood and adolescence. Because, as discussed above (see pp. 163-4) a teacher's influence on pupils' personal and creative growth equals his or her influence on their intellectual and academic achievement (Hall & Nordby, 1973). Moreover, it is just as imporant that educators understand their own inner processes before they attempt to teach and encourage the young. In Jung's view, teachers are the most powerful forces in students' psychic lives, being even more influential than parents in this regard. And when teachers explore their own inner experience, for example, by analyzing, discussing, and writing about their dreams, they can better help students to access unconscious thoughts, imagery, and feelings, and develop in all areas of life.

So, teacher education programs should include courses in psychology, and more importantly, the exploration of teachers' own personalities through dream work and related methods, as basic parts of the curriculum. Otherwise, on entering the classroom, a teacher may project or transfer personal issues onto students, which can hinder effective communication and learning.

> The teacher must not be a merely a passive upholder of culture; he must actively promote that culture through his own self-education. His culture must never remain at a standstill, otherwise he will start correcting in [students] those faults which he has neglected in himself. The gifts of the heart are not quite so obvious or impressive as intellectual and technical endowments, and, just as the latter demand special understanding from the teacher, so these other gifts often make the even greater demand that he himself should be educated. Psychotherapy has taught us that in the final reckoning it is not knowledge, not technical skill, that has a curative effect, but the personality of the doctor. And it is the same with education: it presupposes self-education (Jung, 1974, pp. 58 & 140).

In other words, just as children reflect the psychic problems of their parents, so do students mirror the problems of their teachers. And since it is unrealistic to require all teachers to undergo psychotherapy, Jung (1974) suggests they learn about their inner makeup by studying their dreams and other sources of imagery and feelings for insights about conscious and unconscious processes.

Jung (1974) feels that teachers should be trained to bring to students' conscious awareness that which is unconscious. Teachers must learn to expand students' consciousness by providing mythic-symbolic experiences in the classroom that attract them away from self-defeating thoughts and feelings and toward new creative and personal breakthroughs. Teachers are in a position to recognize disharmonies in students' personalities and creative expression, and to help them strengthen the less constructive elements. For instance, students who are over-developed in the thinking area can be urged to express the feeling function more openly, and introverted students can be encouraged to develop greater extraversion in areas of academics where the latter is necessary. In Jung's (1974) view, it is especially important for women teachers to be aware of the state of a male students' anima and for men teachers to be aware of the condition of a female student's animus. In this way, students' creativity and personal growth can be enhanced by addressing specific issues and projects that elicit these archetypal influences in course work and discussions. And it is only through teacher education that deals with these areas in teachers' own lives that they will learn to be sensitive to the inner needs and abilities of their pupils.

Meditative Theory and Techniques

Participants reported having numerous experiences as a result of doing the study's meditative procedures, including many that enhanced their creative writing and personal growth. So, further research and classroom methods combining meditation and creative writing instruction seem warranted. For example, researchers and teachers could examine (1) meditation's connections with the creative writing and personal growth of participants younger than those involved in this study, down to the elementary level, (2) meditation as a specific aid to creative writing in students experiencing writer's block, (3) meditation as an aid to free writing, (4) meditation as an adjunct to gifted and talented programs in creative writing instruction, (5) *self-expressive* meditation in media like graphic art as they relate to students' and non-students' creative writing, (6) the relationship between meditation and metacognitive or social constructivist approaches to creative writing like protocol analysis or critical thinking, and (7) the influence of meditation on reluctant or seemingly "uncreative" student and non-student writers. Because, as mentioned earlier, in approaches emphasizing right-brained or intuitive, holistic, nonanalytic techniques for getting past the stiffness and obsessiveness that block creativity in writing, "there is disappointing little objective evidence for the effectiveness of specific techniques" (Boice, 1985, p. 194). Moreover, as in the present study, all such research and teaching should emphasize meditative techniques that can be replicated easily by others, thus confirming or disconfirming their usefulness in the classroom. In the following paragraphs, I elaborate on some of the proposed areas of research and application listed above.

Meditation to Address Writer's Block

As Rose (1984) states, numerous case studies and autobiographies show that even great writers experience writer's block. Rose's own surveys suggest that at least ten percent of college student writers block frequently. And the recent growth of non-academic workshops addressing writer's block demonstrates that the problem is not limited to those in school. Moreover, continued experience of writer's block may affect students' career choices, since frequent blockers have trouble seeing themselves in jobs that require lengthy written reports or memoranda. So it is ironic that, although writer's block is a common problem, it is one of the least researched dysfunctions related to the composing process. Skill-based problems have been examined extensively, and a vast array of treatments devised. But when a capable writer becomes blocked, teachers and researchers often are perplexed (Rose, 1984). However, there is evidence that writer's block has an affective, and hence, a psycho-physical basis (Rose, 1985). So, it may be possible to alleviate this problem through relaxing, centering techniques that "loosen up" a writer's body/mind to allow for the free flow of imagery, feelings, and ideas during the composing process. This was accomplished in two of the case studies above through the practice of meditation and meditative log writing (see pp. 113-7 and pp. 223-8).

In light of these results, it is appropriate that teachers and researchers continue to study and address writer's block through similar techniques. For example, a group of blocked student writers could be divided into three subgroups. One could be trained in meditation. Another could be given a cognitively based treatment like Flower and Hayes's

(1977; 1981) protocol analysis method (see pp. 33-5), whereby each participant could self-monitor his or her own writing process and attempt to correct "cognitive errors" that might be the root of their blocks. A third group could be given no treatment at all, and simply left to their own devices in attempting to alleviate their blocks. All three groups could be told to practice their assigned procedure for a given period of time, and then the state of their writer's blocks could be assessed.

Such an approach could be applied either in the classroom or in a research setting. And, as in the present study, participants' imagery could be examined through amplification and active imagination to reveal changes in the nature and content of their imaginal-emotional processes over the course of the research period. Or, students could simply be interviewed and their writings examined for changes in verbal flow, originality, and the like through self-reports and discourse analysis techniques. Such work would add to the relatively sparse literature on the psycho-physical bases of writer's block, and further reveal the connections between the relaxing and centering effects of meditation and the process of compositional flow.

Meditation as an Aid to Free Writing

The technique of free writing has been promoted in recent decades by many language educators (see e. g., Elbow, 1973; Galbraith, 1980). And at least one writing instructor (Schmidt, 1987) has devised a systematic teaching method that combines discursive meditation (see discussion of Rohman [1965] on pp. 54-5) with free writing to improve students' performance in an advanced college composition course. Schmidt was inspired by the work of Moffett (1988) and Stewart (1972) (see pp. 51-2 and pp. 23-4 respectively), and the meditative part of her approach involves the following instructions to students:

> 1. Focus on a subject.
> 2. Concentrate on that subject.
> 3. React sensorially to the subject (Use all five senses if possible).
> 4. Explore other reactions to the subject. Associations with present or past aspects of your life; memories of people and places; associations with an abstract state of of mind (grief, depression, fear); associations with goals, values or changes of thinking.
> 5. Connect with the subject. Try to imagine what it would be like to be the subject. (e. g., You are a pebble on a beach--what is to your right, your left, above you, beneath you? What do you hear, see, etc.?)
> 6. Focus on discoveries gained through the process of meditating (Schmidt, 1987, p. 68).

Students are asked first to follow these steps without writing anything, and then to free write for fifteen minutes after receiving the same instructions. When free writing is completed, students examine their own imagery and insights, noting especially powerful descriptive details that may provide material for creative writings. Then they exchange papers, examine each other's work, and structure their free writings into longer pieces, which may take the form of creative essays, or follow the course of their meditations (Schmidt, 1987).

In a later class period, students evaluate each other's writings using a checklist of criteria for written meditations. Before students assess each other's drafts, however, Schmidt (1987) asks them to use this checklist to analyze meditations by other writers, such as Henry David Thoreau (1971) and Annie Dillard (1974). According to Schmidt (1987), an effective meditation has the following characteristics:

1. Clear focus on a single subject.
2. Clear organizational pattern moving from description to discovery.
3. Sensory details that give the reader a factual picture of the subject.
4. Sensory details that give the reader the writer's emotional reaction to the subject.
5. Impressions of the subject gained by the connection of the self.
6. Comparisons that provide an enhanced view of the subject.
7. Discoveries about the subject and/or the self (p. 69-70).

Schmidt (1987) also connects her procedure for discursive meditation with the subsequent qualities of students' writings--focus and concentration lead to factual description; sensory responses to factual and emotional impressions relate to the writing subject; and other assocations, comparisons, and insights are linked with the subject as well. Through this procedure, students discover more about their earlier life experiences and present identities and values, which in turn prompts them to become more actively involved in composing and revising their written meditations. They often express amazement at the range and depth of the images, insights, and feelings that arise during discursive meditation and the subsequent writing process (Schmidt, 1987).

These results of discursive meditation parallel my own findings in the case of Caroline (see pp. 124-7), where her free writing became more flowing and spontaneous through the practice of non-discursive meditation. As mentioned, Caroline said that a major difference between her free writing before and during the study was that after doing the meditation procedure, her hand moved more easily and naturally during free writing than it had before the study. In this regard, Hough (1973) states that if one tries to write as spontaneously as possible, without restraints, unconscious material does not usually emerge freely, except in semi-hypnotic states or automatic writing. And, based on this study's findings, it appears that the non-hypnotic state arising just after practicing meditation also is conducive to effective free writing. Because, as Caroline reported, she felt that a great deal of conscious control impinged itself on her free writing before the study, whereas after doing this study's meditation procedure such control was not a problem (see pp. 124-7). So, without a preparatory relaxation procedure like meditation, free writing techniques may hinder the spontaneous flow of imagery rather than promote it.

Self-Expressive Meditation

As mentioned earlier, there are two basic forms of sitting meditation: concentrative and mindfulness techniques (see p. 68). To these may be added self-expressive meditation, which involves sitting practice but also includes the transformation of meditative imagery into expressive media like poetry, painting, or dance. A form of this approach was used in the present study, where participants used meditation-induced images and feelings to produce creative writings; and it is especially well-suited to application in the language arts. In self-expressive practice, the focus is on becoming fully aware of whatever rises to consciousness during sitting meditation. Teacher instructions should direct students' attention to self observation as an ongoing process, and while meditating, no attempt should be made to suppress images, feelings, or thoughts. Whatever arises to conscious awareness is to be observed non-critically; and everything, including unusual imaginal experiences and feelings, is accepted as useful to enhancing students' creative growth. Inner forces revealed as symbolic images are seen as real rather than illusory. In this way, awareness is expanded through conscious integration of formerly unconscious material. And the transformation of seemingly problematic forces into constructive energy through creative expression is a key element in this method of enhancing students' self-discovery and creativity (Vaughan, 1975).

A teacher need not be an experienced meditator to create a nurturing, accepting climate for students doing self-expressive meditation in the classroom or in private meetings. She or he would benefit, however, from having taken risks in self-expression by using unfamiliar media. And the importance of venturing into new forms of expression using artistic, spoken, or written forms as ways to communicate inner experience should not be underestimated (Vaughan, 1975). In the present study, this process was effected in the case of David, who experimented with the unfamiliar medium of the short story as a way to express powerful imagery and feelings evoked through doing the study's meditation practice (see pp. 143-62).

Expressive meditation exercises lend themselves readily to generating meaningful symbolic imagery through creative writing in the language arts. For example, students may draw abstract or symbolic self-portraits after meditation, and then write about them in autobiographical sketches or stories. Such portraits are less threatening than realistic ones, because the latter can be too life-like for comfort, and may lead to overblown or self-negating interpretations. In classroom work with mythic-symbolic imagery derived from such exercises, as in work with dreams, it is important to avoid clinical-sounding interpretations. Students' responses need to be shared as personal feelings, not as diagnoses of each others' problems. The emphasis should be on students learning about themselves rather than about others, the assumption being that to truly understand others, one must first know oneself.

And, as shown in this study, accessing personal and mythic-archetypal imagery and feelings, can help one to understand and connect with those aspects in other people (Vaughan, 1975). For example, in the case study of David discussed above, the short story about powerful mythic-symbolic figures like the anti-heroic drug dealer Beaver, and the neighborhood matriarch Mrs. Teller revealed that the author had gotten in touch with the broader symbolic significance of his relations with family and hometown friends. David seemed to connect with the mythic-archetypal level of meaning-making as he described the heroic, anima-, and shadow-related aspects of his characters, which, as mentioned, reflected facets of his own nature (see pp. 143-62). Similar results may occur for students doing self-expressive meditation in language arts or creative writing classes.

Conclusion

In discussing the issue of expanding cognitive and behaviorally based educational practices to include a broader view of students' creative and imaginal abilities, Eisner (1981) asks "Can we increase our skill in imaginative conceptualization through schooling? If we could, what would be the consequences of such newly developed skills? Would they contribute to the solution of problems that now appear unresolvable"? (p. 43). Such questions are central to curriculum design. And the Jungian-archetypal and meditative approaches to creativity enhancement, writing analysis, and language arts instruction used in this study address these issues by offering alternatives to current methods that are applicable in the classroom, home, or workplace. As discussed above, more emphasis needs to be placed on balanced language arts curricula and methods that address all aspects of students' existence--their physical, emotional, intellectual, and intuitive lives. And the techniques used in this research go beyond current language arts teaching methods, which limit students' language use, often leading to boredom and alienation from the experience of reading and writing, unclear values, and indifference and apprehension about the future and society as a whole.

From a Jungian-archetypal prespective, the problems of college and university students stem largely from our culture's lack of adequate mythic-symbolic systems by which to initiate young people into adulthood. As Stevens (1982) puts it, "the Self actually anticipates that some form of initiation procedure will be vested in the culture" (p. 158).

And if this is the case, then societies that provide no puberty rites will contain a large proportion of members in whom masculine traits (in the case of men) and feminine traits (in the case of women) are only partially actualized. This is true of contemporary Western society in general, as evidenced by this study's results, which showed that, even as adults, participants were struggling to form strong creative and sex-role identities, and values appropriate to their stage in the creative-individuation process (see e. g., discussion of Aaron's writings on pp. 197-206).

Tiger and Fox (1972) assert that this situation has resulted from educational methods and modes of apprenticeship that no longer meet our innate or archetypal demands for symbolic initiatory experiences. Colleges and universities, although conceived as sophisticated centers of initiation, have evolved as predominantly male institutions that promote values and lifestyles that are no longer appropriate to the requirements of a balanced society, where masculine and feminine needs and interests are addressed equally. Both academia and society at large have abdicated responsibility for initiating the young into adulthood. As Stevens (1982) says, this situation ultimately has created "a collective crisis of confidence in our culture, [a] loss of respect for traditional values [and] progressive relativization of all canons and ethics" (p. 159).

But, in light of this study's findings, if students are exposed to theory and techniques that address their inner needs as well as their cognitive and material demands, so as to initiate them into adulthood in a balanced, integrated way, they would be better equipped to deal with personal, social, and moral issues without reverting to drugs or other means of escape.

> Liberal, egalitarian values are the major contribution of our civilization to the ethical progress of mankind, but they cannot in themselves ensure individual happiness or communal harmony if they fail to take into account those fundamental archetypal determinants which demand that religious forms of experience, initiatory procedures, and so on, be respected and allowed expression (Stevens, 1982, p. 159).

This is not to say that we need to abandon Western civilization and revert to a hunter-gatherer lifestyle, but that our social and educational systems should begin to address students as thinking, feeling, sensing, imagining, and intuiting beings who have a fundamental need to express all of these functions in academic and daily life, and be initiated into adulthood through transforming inner experiences involving their own imagery and feelings.

Alternative approaches to language arts and creative writing instruction that address the inner-directed side of students' lives, like those discussed and used in this study, can go a long way toward alleviating the sense of alienation and rootlessness that many young people feel. Such an inner-directed orientation allows students to gain a sense of adult identity and values (i. e., initiate themselves) not through tradition or conformity to societal or peer group pressures, but through the resources of their own inner nature, or the Self. This orientation is not easy to attain , requiring courage and determination to encounter difficult imagery and feelings with openness, and a willingness to change and grow creatively (Stevens, 1982).

Our culture seems to have reached a turning point, when acceptance of traditional values has declined, and most people are in a frantic rush to fill the void in their lives with outer-directed sensory, social, and material pursuits. In the area of language education, this problem manifests in the cognitive, behavioral, and socially oriented approaches discussed above. But it is only through balancing these orientations with inner-directed research, classroom practice, and teacher education, which address equally the personal-social and the intuitive-archetypal makeup of students, that a new consciousness can arise.

> Clearly, at a time of triumphant other- [or outer-]directedness like the present, there is an urgent need to give priority to demands arising from the Self. Only then can traditional canons which are of eternal value be reaffirmed and the hectic vagaries of the other-directed orientation be corrected and brought back into a cultural synthesis appropriate both to human nature and the implications of our time (Stevens, 1982, p. 161).

If the cognitive-social emphasis (the thinking function in the Jungian-archetypal view) were balanced in the educational system, so that other instructional activities and goals could assume their rightful place in the curriculum and in students' lives, then a truly democratic and egalitarian education would be possible (Pauson, 1988).

Equal opportunity for all to acquire cognitively based skills and information is not enough. The inner life has equal value in the growth and development of young adults, and in the balanced, harmonious functioning of society. Language educators, who most often reflect the thinking function in Jung's (1971) system of types, often impose their typology and its attendant values on students, so that the needs and desires associated with the other functions are ignored. As a result, the values and goals of Western society have become unbalanced. Few people receive adequate training to pursue interests beyond the cognitive, material, and sensory realms, and so other dimensions of human experience are relegated to speculation, ridicule, and neglect. Or, as Pauson (1988) states, the areas of feeling, imagining, and intuiting are not addressed. "Creative insight and fantasy have been repressed by pragmatic demands with resulting boredom, frustration, and often violence. What is needed is a broader view of human nature and more imaginative concepts of education" (p. 121). And the present study's theory and techniques were exploratory efforts in this direction.

The sample of participants chosen for the study spanned age levels from the early twenties to the early fifties, reflecting a representative grouping of adult physical, intellectual, emotional, and intuitive developmental stages. These individuals all showed interest in issues related to personal growth, creative espression in writing, and meaning making, as well as a desire to enhance these processes through the study's inner-directed methods. So, they represented in microcosm the views and wishes of many people today who desire more fulfilling and meaningful lives, and a deeper understanding of their own nature, but lack training or experience in techniques to effect these goals.

The current trend toward continuing education in adulthood coincides with this growing worldwide demand for more meaning and substance in life. And theories and methods from Jungian-archetypal psychology and the world's meditative traditions, some of which formed the basis of this work, offer valuable psycho-educational approaches that can help fulfill that need. As mentioned earlier, the United States was founded by people who were intimately involved with meditative-contemplative traditions like Freemasonry (see Moffett, 1989). But the initial insights that the founding fathers gained from these teachings were quickly subsumed by externally oriented psychological and educational theories based on the dualism, materialism, and positivism of Descartes, Newton, and Comte. And these latter views were further expanded by the functionalist, behaviorist, cognitive, and social constructivist orientations of the nineteenth and twentieth centuries.

Clark (1973) discusses some of the educational and vocational outcomes of this trend:

> A great deal of time and effort in psychological testing and vocational counseling is devoted to guiding students to appropriate choices. Once a choice is made, the student is expected to pursue a prescribed course of study, which will presumably transform him into the person he wishes to become and enable him to earn a living in some socially sanctioned role. Technical skill, rational thinking, and creative imagination are rewarded in varying degrees, but essentially the whole educational process is concerned with the outward manifestations of change and improvement (p. 4).

So as mentioned, in an educational system where inner awareness, affect, imagery, feminine consciousness, and creative development have been largely neglected in favor of outer achievement, rational-intellectual processes, and material success, a large portion of the student population is out of touch with the inner world of feelings, image, myth, and symbol--the foundations of a meaningful existence. The rapid industrialization and scientific development of the West (and subsequently, non-Western nations) has created material abundance and higher standards of living, while at the same time leaving a void in most people's lives with respect to inner growth, creative expression, and personal values.

And this problem may be traced to the failure of current cultural forms and educational methods to address the meditative, imaginal, affective, and mythic-symbolic lives of students as discussed and analyzed in this study. As Campbell (1960) says, the failure of mythic-symbolic and ritual forms to function effectively in our civilization may account for the malaise that has led to the characterization of our time as "The Age of Anxiety."

In light of this situation, many individuals are seeking alternative lifestyles and philosophies, and many of the options being explored are characterized by "a rejection of materialistic values and a search for other dimensions of fulfillment" (Clark, 1973, p. 1), namely, the mythic, imaginal, and other non-ordinary-state aspects of experience addressed in this study. So, as we move toward the twenty-first century, ideas and techniques that address the inner life, such as meditation, yoga, and Jungian-archetypal psychology and education, are gaining more and more students around the world. The present research was an attempt to apply such approaches in the context of language education, a field that holds much promise for bridging the gap between current classroom practice and inner-directed growth- and creativity-enhancing theory and technique, especially in the area of creative writing instruction.

As discussed above (see pp. 63-4), such a rapprochement has existed for centuries in holistic language teaching methods like those of the Indian pathashala or Sanskrit school. And it is time that we in the West begin to learn from such ancient traditions, and incorporate into our language arts curricula disciplines and ideas that address students' whole nature as sensing, feeling, thinking, and intuiting beings. This quadernity of qualities was recognized in earlier times by European alchemists, Indian yogis, and other students of the inner life, and reintroduced into Western psychology and education in recent decades by C. G. Jung and his students, and by the meditative movements that have arisen in various parts of the globe. But we have yet to make use of these insights in the field of language education in any concerted way. As I argued in the literature review, teachers need to start using more plastic, mythically based, inwardly directed approaches to writing instruction, and language arts teaching in general. As Barnaby (1991) says, the university needs to take Jungian-archetypal and other educational models seriously, besides the rationalist-objectivist approaches that currently dominate areas like creative writing instruction. Moreover, this advice applies equally to other educational levels, down to kindergarten and pre-school (see e. g., the mythic-archetypal approaches to early language arts teaching of Allan, 1988; and Allan & Bertoia, 1992).

In this regard, Sardello (1985) states that "education is an area ripe for and in need of the reflections of depth psychology" (p. 423). This is not to say that cognitively and socially based research and classroom practice have nothing to lend to creativity enhancement and the practice of writing instruction, but that the mythic-archetypal and other non-ordinary state aspects of these processes (which were shown here to be a major aspect of participants' personal growth and creative expression) are best addressed through meditative, mythic-symbolic techniques like those used in this study.

Such approaches ultimately may be included under the heading *transpersonal education*, which involves the study and teaching of ultimate values, unitive states of consciousness or *peak experiences* (like those reported in this study), self-transcendence, individual and species-wide synergy or oneness, environmental awareness, maximal sensory awareness (like the heightened sensory-imaginal experiences of this study's participants), and related concepts and phenomena (Swan, 1983). This tradition arose from the work of Maslow (1968; 1971) and others in humanistic psychology and education who felt the need to move beyond the notion of humanism to explore the transpersonal or psycho-spiritual dimensions of their fields. But as yet, based on the literature review above, there has been little work in what might be called the transpersonal aspects of language education, particularly in the area of creative writing instruction. So, the present study was an atypical project, and one that hopefully will inspire more research in the field.

Transpersonal education, with its holistic view of human nature, legitimizes empirical research and classroom practice that address inner states and transcendent potentials, offering a new perspective on the ancient educational dictum "Know thyself." And imagery, as the language of altered state and unconscious processes, provides ready access to the intrapsychic realms in which transpersonal experience is grounded. Imagery- and affect-enhancing techniques like those used in this study are well suited to application in the language arts, and may easily be incorporated into existing curricula. In this process, "knowledge of truth is the goal, and an extension of consciousness the means of attaining it" (Clark, 1973, p. 145). For as Campbell (1968) states, any failure to deal effectively with a life situation ultimately must be attributed to a restriction of consciousness. And our survival as a species may well depend not only on increased awareness of our interdependence with other human beings and the external environment, but also on expanded consciousness of the mythic-archetypal and other transpersonal aspects of our innermost being.

APPENDIX A. INSTRUCTIONS FOR USING LOGS

Period Log

Part I

The starting point for the Period Log is the present time in your life. This period can be defined in various ways. It may have begun, for instance, when you moved to a new town to begin a course of study. Since such times bear the imprint of the major event occurring in them, this event becomes the main factor in the present period, and the point of departure for working in the Period Log.

Begin by placing yourself in a relaxed position, closing your eyes and quietly turning inward, feeling the movement of your life. Look inward for images and "feel" them arise without judging or trying to control them. Remain silent and open to whatever thoughts and images may come. You will find that a generalized sense of the present period will come to you. Express this in an image, a metaphor, a simile, or a spontaneous adjective that describes the period in a word. Sitting quietly, eyes closed, observe and note what arises in you and continue to feel the inner continuity and movement of your life. Record any images briefly in your Period Log, without censoring or judging them. You might write something such as "This period in my life has been like a...," and then include a comparison, and perhaps some additional adjectives. All that comes to you in this way is to be written in your Period Log. Keep in mind that your entries are to be brief, but jot down as many relevant details as you can.

While sitting quietly, many images and feelings may arise, reflecting the quality of your life. Many kinds of experiences, such as a visual image of darkness, followed by a feeling of sadness, followed further by a bodily image in the form of a knot in the stomach may come. Record all of these things in your Period Log without judging them, remembering that they express the quality of feelings related to the present moment in your life. Also remember that these images will inevitably change as they continue to follow the movement of your life.

Part II

After preparing yourself by working with the subconscious level, you are ready to focus more specifically on the contents of the recent period in your life. Going back in your mind over the period that you have described, let yourself recall the relationships that have been important during this time. Jot down the names of persons with whom significant experiences have taken place, without going into detail. Just add some brief comments and descriptions after the names of these people. Now move on to the work projects or other activities that have been important for you during the present period. Record briefly the various changes and phases through which these projects or activities have passed. What were the hopes, plans and expectations that were fulfilled? What problems or difficulties have you faced?

Now, continue moving through the Period Log to some additional brief entries on the physical aspects of your life at this time, such as health, diet, exercise, love-making, enjoyment of nature, or the like. Record briefly particular events that involved you with social or political issues, music, drama, literature or other art forms. Then consider whether any of these events were especially dramatic or meaningful for you. Was there an event that drastically changed the course of your life experience, such as a striking coincidence, an experience with extra-sensory perception, or the like? If such an event occurred recently, briefly record it. When you have recorded the contents and occurrences of this period, your basic entry in the Period Log will be complete. Remember that you are interested in recording memories and images without judging or censoring them. Your Period Log is where you bring together a picture of the recent era in your life. It contains the specific contents of your experience, but not the details. It is your first step toward positioning yourself in the larger movement of your life and drawing your life experience into focus.

Twilight Imagery Log

Part I

Having completed the basic entry in your Period Log, sit in silence again. While reviewing your recent life and describing it in the Period Log, your attention was directed to the conscious level of your mind. This was necessary to recall specific events and situations. Now you will turn toward the depth level, where your deeper-than-conscious intuitions and images occur. Begin by writing at the top of a sheet the words "Period Image" and the date. Then breathe slowly and evenly and begin to let your thoughts drop away gradually. Sitting in stillness, let your eyes close slowly. Let the softness of your breathing draw your eyelids together, so that they seem to close by themselves. Realize that when your eyes close slowly and softly the darkness you enter is pleasant and comfortable. It has a calmness that lets you drift into the twilight level of consciousness. Here you can perceive the realities of your life in various symbolic forms.

As you turn within, let yourself feel the tone and quality of the period you have described in your Period Log. Let images come to you without controlling them in any way---images from the twilight level of consciousness between waking and sleep. This period of twilight imaging can be much fuller and richer than the one in which you wrote your Period Log. Remain calm and let the recent period of your life present itself in the form of images, impressions, emotions and especially through symbolic insights that can come in many sensory forms. You may see, hear, smell or intuit them, but always through inward perception at the twilight level of consciousness. First you may experience stirrings in your body or stomach knots. However they come, observe your twilight images neutrally and note them in the "Period Image" subsection of your Twilight Imagery Log.

Part II

When this is completed, ask yourself if you perceive any relationship between the entries you made in your Period Log and those in your Twilight Imagery Log under the heading of Period Image. As you consider these two side by side---the outer events of your life and the spontaneous imagery from your inner depths---do you observe any relationship between them? Are they similar, opposite or parallel? Or, in other words, does the information from your unconscious depth confirm the opinions of your conscious mind, or do they contradict one another? Do they balance each other?

Let yourself truly feel and give value to the perspectives from each side. Do not prejudge either one, but consider each one fully in its own terms and then balance both together. To do this, sit in silence while setting side by side within yourself the conscious experiences from your Period Log and the subtle images from your Twilight Imagery Log. Let yourself feel the tone and quality of each. Do not analyze them, but enter into them and respond to them in an inward, undirected way. Thus they can balance themselves within you in relation to one another. Together they form a complete message that speaks to you without words from deep within. Make no judgments about any single incident taken by itself, especially when your imagery experiences seem to say the opposite of your recent life experiences. For instance, you may have recorded that in the recent period, things were going well in terms of projects and relationships, but you had a visual image that contradicted this idea. If this occurs, avoid drawing rash conclusions, but also consider seriously the opposites that may have arisen in you.

Simply perceive inwardly the whole situation of your life as it presents itself to you. Through the interior perception of twilight imagery, you see that each moment contains the seeds of its opposite within itself. Growth and decay, conflict and harmony are all part of the movement of time. It becomes apparent that all circumstances will eventually be transformed in due time, and in accord with their inner nature. Twilight images often presage changes in your life through symbolic means. The many contents of your Twilight Imagery Log reflect the dynamic movement of your life. The Period Log and the twilight images you recorded run parallel to and reflect each other. The inner experience of Twilight Imagery, however, adds an interior perspective from which to recognize the integrative principle at work below the surface of your waking consciousness that is the connective thread of your life.

Daily Log

When writing in the Daily Log, you should aim to record the unpremeditated flow of events from your inner experience. A few words are often all that is required to indicate the quality of the experience taking place. The important thing to remember is that you should record events or experiences as close to the time they occurred as possible, and write enough to enable you to hold them in your memory and for future use. Sometimes, when you begin by making a brief entry in your Daily Log, you may find that, without realizing it, you have launched yourself on a strong flow of inner experience. As the movement of this stream builds, the experience enlarges itself. At such times, the creative process is spontaneously taking place in you in the midst of writing your Daily Log. Should this happen, do not stifle the stream, but encourage it and evoke it further so that you can draw to full expression the possibilities and awarenesses that it contains. Afterwards, you can transfer these insights and images to your poetry or other writing.

There are two main ways to write in your Daily Log---by recapitulation and by current recording. In the first approach, you recall and recreate the events of a day, treating the day as a unit. Do this at the end of a day or as soon afterwards as possible. Inevitably there will be times when several days pass with no entry being made in your Daily Log. To overcome this difficulty, you can write a general description summarizing the days that have passed, and then write retroactively, beginning by describing the events of the most recent day and moving backward as far as your memory will allow. Such an approach can stimulate flashbacks of earlier experiences, making it easier to recall events that you have forgotten.

The second way of writing in your Daily Log, current recording, enables you to gather the raw data of your experience before it is forgotten or falsified by your memory. In actual use, much more of your Daily Log entries will be made by current recording, writing in the midst of an experience, than you might expect. The reason for this is that when you make it a practice to write a recapitulation of your day as often as you can, the act of writing connects you more and more closely with the inner movement of your life. When you write your recapitulations of events, new inner events are stimulated. You are thus led, while in the act of recapitulating your day, to fresh experiences that arise in the immediacy of journal writing. The continuous use of the Daily Log therefore has a self-propelling effect, as the act of recording daily entries leads beyond itself, stimulating new experiences and awarenesses.

As with writing your Period and Twilight Imagery Logs, you should sit in silence, close your eyes and breathe slowly, reaching into yourself as you begin to record in your Daily Log. Feel the inner movement of the events of your life, going back in your memory for a day, covering at least a period of twenty-four hours. It is often best to take yourself to the time when you awakened from sleep. Let yourself recall as fully as you can how it felt to lie in bed, drowsy, just awakening. Prod yourself to remember as many specific details as you can, such as dreams, how you slept and the like. Remember any events that took place before you went to sleep as well, the feelings and images that were moving about in you toward the end of the day, your dreams and then how you felt when you awakened. Record the central image from your dreams. When you do this the identifying image becomes the title of your dream and gives you an easy way to refer to it when working with it in your creative writing or elsewhere. Then begin to recall the thoughts and emotions that were present in the transitional phase when you moved from sleep to waking consciousness. Even small pieces of memory are valuable for recapitulating the movement of the day.

Continue to record the further movement of your day, bringing back to your mind the sequences of events, images and emotions as the active part of your day developed. Do not judge the emotions that arise in you, but allow them to flow and retrace the formation of your life from the inside. Let yourself re-experience the atmosphere of the various moods through which you passed during the day. As you reflect on the day, relive the rhythm of the inner experiences of your life. Note changes in the feeling tone and attitude that took place at the deepest levels of your consciousness. Reexperience the fluctuations in your feelings. This can bring you into accord with the flow of your inner process. Take care not to edit or censor the material you record in your Daily Log, but write spontaneously in the order in which the information comes to you. Feel free to write in everyday language, letting the flow of words reach the paper without prejudgment or analysis.

When you finish your Daily Log entry, sit in silence again, breathing evenly and slowly, not thinking and letting your whole being absorb the feelings that you have described. What feelings do you find within yourself now that you have recorded the facts of the day? As you consider this, record any additional feelings and images that come to you. Then return again to quietness, letting your breath become slow and regular, and for a few minutes or more, let no further thoughts enter your mind. Let yourself absorb the movement of the day as an integral piece of your life.

APPENDIX B. INTERVIEW QUESTIONS

Pre-study Questions

1. How would you describe your present use of imagery and symbolism in creative writing?
2. How would you describe your sense of self, general emotional nature, overall self esteem and sense of well-being?
3. Is there anything else you would like to discuss regarding these topics?

Mid- and Post-Study Questions

1. Have you had any personal experiences with regard to your use of imagery and symbolism in creative writing, and your overall writing ability as a result of practicing meditation and writing the Period, Twilight Imagery and Daily Logs? If so, please explain.
2. Have you had any personal experiences related to other aspects of your life, such as , your sense of self, physical state, etc. as a result of doing the study's practices? If so, please explain.
3. Did the effects of the study's procedures differ from those of your previous writing instruction? If so, please explain.
4. Is there anything else you would like to discuss about your experiences related to this study?

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